29 September 1979 U.S. $1.50/Canada 80c 20p

Aus 45c NZ45c Den Kr 5.85 Fr NF 5.00
Ger Dm 2.80 Malaysia $1.50 Spn 90 pts

NME
NEW MUSICAL EXPRESS

Marley, Police Albums

Borstal Break Out

Darts Duff Up Europe

The Revolution Will Be Peroxide ...

Field Marshal Harry and Gettysburger Dress Pic: Roberta Bayley

Blondie And The New Wave Civil War

EXCLUSIVE AMERICAN INTERVIEW
Centre Pages

NME CHARTS

Week ending September 22, 1979

UK SINGLES

This Week	Last Week			Weeks	Highest
1	(1)	**Cars**	Gary Numan (Beggars Banquet)	4	1
2	(5)	**If I Said You Had A Beautiful . . .**	Bellamy Brothers (Warner Bros)	5	2
3	(2)	**We Don't Talk Anymore**	Cliff Richard (EMI)	10	1
4	(24)	**Message In A Bottle**	Police (A & M)	2	4
5	(7)	**Love's Gotta Hold On Me**	Dollar (Carrere)	4	5
6	(4)	**Street Life**	Crusaders (MCA)	6	4
7	(3)	**Don't Bring Me Down**	Electric Light Orchestra (Jet)	4	3
8	(17)	**Sail On**	Commodores (Motown)	3	8
9	(13)	**Strut Your Funky Stuff**	Frantique (Philadelphia)	5	9
10	(12)	**Reggae For It Now**	Bill Lovelady (Charisma)	5	10
11	(6)	**Bang Bang**	B.A. Robertson (Asylum)	7	2
12	(9)	**Just When I Needed You Most**	Randy Vanwarmer (Island)	8	7
13	(19)	**Gone Gone Gone**	Johnny Mathis (CBS)	5	13
14	(18)	**Cruel To Be Kind**	Nick Lowe (Radar)	3	14
15	(23)	**Time For Action**	Secret Affair (I Spy)	3	15
16	(11)	**Gotta Go Home**	Boney M (Atlantic/Hansa)	7	11
17	(22)	**The Prince**	Madness (2 Tone)	2	17
18	(8)	**Angel Eyes**	Roxy Music (Polydor)	7	4
19	(14)	**Gangsters**	Specials (2 Tone)	7	7
20	(—)	**Dreaming**	Blondie (Chrysalis)	1	20
21	(15)	**Lost In Music**	Sister Sledge (Atlantic)	6	15
22	(—)	**What Ever You Want**	Status Quo (Vertigo)	1	22
23	(30)	**Slap And Tickle**	Squeeze (A & M)	2	23
24	(10)	**Money**	Flying Lizards (Virgin)	6	4
25	(28)	**Don't Stop Til You Get Enough**	Michael Jackson (Epic)	2	25
26	(26)	**Since You've Been Gone**	Rainbow (Polydor)	2	26
27	(21)	**Live On Stage (EP)**	Kate Bush (EMI)	2	27
28	(25)	**Boy Oh Boy**	Racey (RAK)	3	25
29	(—)	**You Can Do It**	Al Hudson (MCA)	1	29
30	(20)	**Ooh What A Life**	Gibson Bros (Island)	7	8

UP AND COMING:

Back Of My Hand — Jags (Island);
Queen of Hearts — Dave Edmunds (Swan Song);
The Devil Went Down — Charlie Daniels (Epic);
Making Plans For Nigel — XTC (Virgin);
Video Killed The Radio Star — Buggles (Island);
Sexy Cream — Slick (Fantasy).

5 YEARS AGO

Week ending September 24, 1974

1	Kung Fu Fighting	Carl Douglas (Pye)
2	Annie's Song	John Denver (RCA)
3	Hang On In There Baby	Johnny Bristol (MGM)
4	You You You	Alvin Stardust (Magnet)
5	Love Me For A Reason	Osmonds (MGM)
6	Can't Get Enough Of Your Love Baby	Barry White (Pye)
7	Y Viva Espana	Sylvia (Sonet)
8	Queen Of Clubs	K.C. & The Sunshine Band (Jayboy)
9	I'm Leaving It All Up To You	Donny & Marie Osmond (MGM)
10	Black Eyed Boys	Paper Lace (Bus Stop)

10 YEARS AGO

Week ending September 24, 1969

1	Bad Moon Rising	Creedence Clearwater Revival (Liberty)
2	Je T'Aime . . . Moi Non Plus	Jane Birkin & Serge Gainsbourg (Fontana/Major Minor)
3	Don't Forget To Remember	Bee Gees (Polydor)
4	I'll Never Fall In Love Again	Bobbie Gentry (Capitol)
5	Natural Born Bugie	Humble Pie (Immediate)
6	In The Year 2525	Zager & Evans (RCA)
7	Too Busy Thinking About My Baby	Marvin Gaye (Tamla Motown)
8	Good Morning Starshine	Oliver (CBS)
9	Viva Bobby Joe	Equals (President)
10	A Boy Named Sue	Johnny Cash (CBS)

15 YEARS AGO

Week ending September 25, 1964

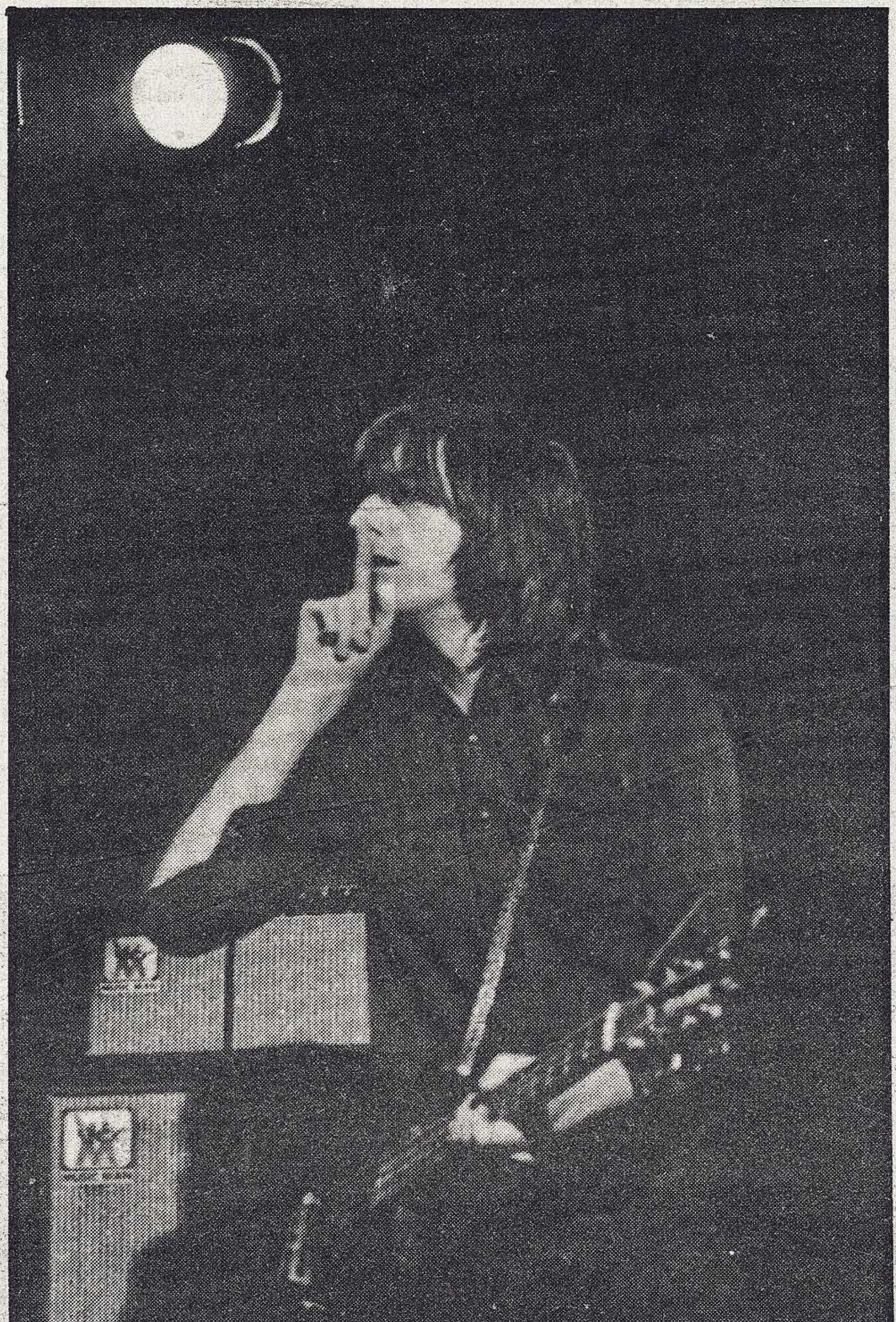
1	I'm Into Something Good	Herman's Hermits (Columbia)
2	Where Did Our Love Go	Supremes (Stateside)
3	Rag Doll	Four Seasons (Philips)
4	I Wouldn't Trade You For The World	Bachelors (Decca)
5	Oh Pretty Woman	Roy Orbison (London)
6	You Really Got Me	Kinks (Pye)
7	I Won't Forget You	Jim Reeves (RCA)
8	Have I The Right	Honeyconbs (Pye)
9	As Tears Go By	Marianne Faithful (Decca)
10	The Wedding	Julie Rogers (Mercury)

UK ALBUMS

This Week	Last Week			Weeks	Highest
1	(4)	**Rock 'n' Roll Juvenile**	Cliff Richard (EMI)	3	1
2	(9)	**Pleasure Principle**	Gary Numan (Beggars Banquet)	3	2
3	(2)	**In Through The Out Door**	Led Zeppelin (Atlantic)	5	2
4	(1)	**Discovery**	Electric Light Orchestra (Jet)	17	1
5	(3)	**Slow Train Coming**	Bob Dylan (CBS)	5	2
6	(10)	**String of Hits**	Shadows (EMI)	3	6
7	(5)	**I Am**	Earth Wind & Fire (CBS)	16	2
8	(5)	**Street Life**	Crusaders (MCA)	10	5
9	(16)	**Replicas**	Tubeway Army (Beggars Banquet)	15	1
10	(11)	**Voulez Vous**	Abba (Epic)	21	1
11	(13)	**Midnight Magic**	Commodores (Motown)	4	11
12	(14)	**Outlandos D'Amour**	Police (A & M)	20	7
13	(12)	**Parallel Lines**	Blondie (Chrysalis)	50	1
14	(8)	**Breakfast In America**	Supertramp (A & M)	27	2
15	(20)	**Down To Earth**	Rainbow (Polydor)	6	7
16	(—)	**Join Hands**	Siouxsie & The Banshees (Polydor)	1	16
17	(7)	**Best Disco Album In The World**	Various (WEA)	12	1
18	(24)	**Highway To Hell**	AC/DC (Atlantic)	6	10
19	(30)	**Manifesto**	Roxy Music (Polydor)	26	4
20	(15)	**Night Owl**	Gerry Rafferty (United Artists)	16	10
21	(18)	**Oceans of Fantasy**	Boney M (Atlantic/Hansa)	2	18
22	(—)	**Off The Wall**	Michael Jackson (Epic)	1	22
23	(19)	**Morning Dance**	Spyro Gyra (Infinity)	11	7
24	(21)	**Bridges**	John Williams (Lotus)	13	4
25	(17)	**Manilow Magic**	Barry Manilow (Arista)	26	2
26	(23)	**Into The Music**	Van Morrison (Vertigo)	3	23
27	(—)	**Here**	Leo Sayer (Chrysalis)	1	27
28	(28)	**Welcome To The Cruise**	Judy Tzuke (Rocket)	7	19
29	(—)	**Cut**	Slits (Island)	1	29
30	(25)	**Eddie Cochran Singles Album**	Eddie Cochran (United Artists)	2	25

UP AND COMING:

10cc Greatest Hits — 10cc (Mercury);
Hot Tracks — Various (K-Tel);
New Horizons — Don Williams (K-Tel);
Eat To The Beat — Blondie (Chrysalis);
Quadrophenia — Soundtrack (Polydor);
The Adventures of Hersham Boys — Sham 69 (Polydor);



Lick Nowes, y'know. And for all you doubting Elvis's he's proving it in three seperate charts. So it goes ... *Pic: Paul Yule*

US SINGLES

U.S. SINGLES

This Week	Last Week		
1	(2)	**Sad Eyes**	Robert John
2	(1)	**My Sharona**	The Knack
3	(5)	**Sail On**	Commodores
4	(4)	**Don't Bring Me Down**	Electric Light Orchestra
5	(6)	**I'll Never Love This Way Again**	Dionne Warwick
6	(9)	**Don't Stop 'Til You Get Enough**	Michael Jackson
7	(8)	**Lonesome Loser**	Little River Band
8	(14)	**Rise**	Herb Alpert
9	(11)	**Pop Muzik**	M
10	(10)	**A Bad Case Of Loving You**	Robert Palmer
11	(13)	**Heaven Must Have Sent You**	Bonnie Pointer
12	(3)	**Good Times**	Chic
13	(7)	**Lead Me On**	Maxine Nightingale
14	(12)	**After The Love Is Gone**	Earth Wind & Fire
15	(15)	**The Devil Went Down To Georgia**	Charlie Daniels Band
16	(17)	**Driver's Seat**	Sniff 'n' Tears
17	(21)	**Cruel To Be Kind**	Nick Lowe
18	(19)	**Born To Be Alive**	Patrick Hernandez
19	(24)	**Spooky**	Atlanta Rhythm Section
20	(28)	**Dim All The Lights**	Donna Summer
21	(16)	**The Main Event/Fight**	Barbra Streisand
22	(25)	**Lovin', Touchin', Squeezin'**	Journey
23	(26)	**The Boss**	Diana Ross
24	(30)	**Where Were You**	Logo
25	(18)	**Goodbye Stranger**	Supertramp
26	(29)	**Get It Right Next Time**	Gerry Rafferty
27	(—)	**Different Worlds**	Maureen McGovern
28	(—)	**Good Girls Don't**	Knack
29	(—)	**What You Gonna Do With My Lovin'**	Stephanie Mills
30	(27)	**I Do Love You**	GQ

Courtesy "CASH BOX"

US ALBUMS

U.S. ALBUMS

This Week	Last Week		
1	(1)	**In Through The Out Door**	Led Zeppelin
2	(2)	**Get The Knack**	The Knack
3	(7)	**Off The Wall**	Michael Jackson
4	(5)	**Midnight Magic**	Commodores
5	(4)	**Breakfast In America**	Supertramp
6	(11)	**Slow Train Coming**	Bob Dylan
7	(6)	**Risque**	Chic
8	(3)	**Candy O**	The Cars
9	(9)	**I Am**	Earth Wind & Fire
10	(10)	**First Under The Wire**	Little River Band
11	(8)	**Discovery**	Electric Light Orchestra
12	(12)	**Rust Never Sleeps**	Neil Young & Crazy Horse
13	(13)	**Bad Girls**	Donna Summer
14	(14)	**Dionne**	Dionne Warwick
15	(—)	**Volcano**	Jimmy Buffett
16	(16)	**Stay Free**	Ashford and Simpson
17	(15)	**Million Mile Reflections**	Charlie Daniels Band
18	(—)	**Headgames**	Foreigner
19	(19)	**The Boss**	Diana Ross
20	(20)	**Secrets**	Robert Palmer
21	(21)	**Reality — What A Concept**	Robin Williams
22	(23)	**Street Life**	Crusaders
23	(—)	**Identify Yourself**	O Jays
24	(17)	**Cheap Trick At The Budokan**	
25	(30)	**Evolution**	Journey
26	(26)	**The Cars**	
27	(28)	**Labour Of Lust**	Nick Lowe
28	(22)	**What You Gonna Do With My Lovin'**	Stephanie Mills
29	(29)	**A Night At Studio 54**	Various Artists
30	(18)	**Teddy**	Teddy Pendergrass

Courtesy "CASH BOX"

DISCO

(1)	Strut Your Funky Stuff	Frantique
(2)	Gone Gone Gone	Johnny Mathis
(3)	Looking For Love Tonight	FLB
(4)	When You're Number One	Gene Chandler
(5)	You Can Do It	Al Hudson
(6)	Street Life	Crusaders
(7)	After The Love Has Gone	Earth Wind & Fire
(8)	Dancin' And Prancin'	Candido
(9)	Feel The Real	David Bendeth
(10)	When Will You Be Mine	Average White Band

CHART SUPPLIED BY: POWERHOUSE ROADSHOW Tel: (01) 368-9852

REGGAE CHART

(1)	Now That Your Gone	Leroy Sibbles (Wackies)
(2)	We Need Some Solution	John Clark (Wackies)
(3)	Reggae On Your Corner	Blacka General (Commander)
(4)	Be True To Your Man	Errol Dunklev (John Dread)
(5)	Peace Love And Harmony	Earth Disciples (56 Hope Road)
(6)	Revolution	Stranger Cole & Leroy Sibbles (Wackies)
(7)	Real Rock	Sound Dimension (Studio One)
(8)	Ting-a-Long	Heptones (Studio One)
(9)	To Be With You	Pauline Morrison (Village)
(10)	Darkness	Jan Skerta & Dream (Wackies)

CHART SUPPLIED BY: MAROONS TUNES 19 Greek Street London W1

NEWS

EDITED BY
DEREK
JOHNSON

COCKNEY REBEL ARE BACK
DIRE STRAIGHTS GIGS — PAGE 5

THE DAY OF THE DAMNED

THE DAMNED this week announce plans for a new album and single, plus a major British tour culminating in a headline appearance at London Rainbow.

Following their first chart success earlier this year with Love Song', the band's follow-up single is released by Chiswick on October 12, titled 'Smash It Up' — coupled with 'Burglar', previously available only on their Christmas freebie. The A-side is lifted from their new LP 'New World Symphony' which comes out on November 2 — it contains 11 tracks, all penned by the band apart from MC5's 'Looking At You'.

The first eight confirmed tour dates are Bristol Locarno (November 4), Coventry Tiffany's (8), Wolverhampton Civic Hall (9), Portsmouth Locarno (13), Peterborough Wirrina Stadium (16), Sheffield Top Rank (18), Cardiff Top Rank (25) and London Rainbow (30). Many more have still to be firmed up, and are expected next week.

Fitzgerald emerges

PATRIK FITZGERALD emerges from summer hibernation to play a string of autumn dates, of which seven have so far been confirmed. He opens with a benefit for Shelter at London Covent Garden Rock Garden on October 4, followed by London University College (6). Then come two gigs with The Molesters supporting — Colne Union Hotel (11) and Brighton Buccaneer (13). The other three are at Wolverhampton Polytechnic (24), East London's Wessex Street Youth Club (30) and Edinburgh Astoria (November 8), the latter with The Fakes supporting.

PARKAS: FIVE EXTRA

THE MERTON PARKAS, whose first major British tour was announced last week, have now confirmed their major London appearance — it's at The Venue in Victoria on Wednesday, October 24. And four other newly-set dates are at Salford University (October 26), Birmingham Underworld (27), High Wycombe Town Hall (28)and Sheffield Limit (30). The Crooks, whose debut single 'Modern Boys' is released this weekend on the new Blueprint label, are the support act throughout the tour (with Small Hours as an additional act at The Venue) which starts on October 5. Prior to this, The Crooks have their own gigs at London Fulham Greyhound (tonight, Thursday) and Hayes Adam & Eve (October 4).

SCOTS THUMBS-DOWN FOR LITTLE FINGERS

STIFF LITTLE FINGERS have added a couple of dates to their October tour, reported at the beginning of this month, which is to go out under the banner of 'Guts For Sale' (a phrase taken from their current Chrysalis single 'Straw Dogs') — they are Leicester University (13) and Durham University (19). And they have brought forward their gig at Birmingham Digbeth Civic Hall from October 15 to 10.

But they have been forced to scrap their proposed show at Kilmarnock Grand Hall on October 20, following a ban by the local council, who refused to give any reasons for their decision — however, they have now re-arranged the show for the near-by Troon Town Hall on the same night. Support act for the whole tour is Wakefield band The Donkeys, who'll be promoting their debut Rhesus Records single 'What I Want'.

WORLD'S FIRST-EVER BAD MUSIC FESTIVAL

THE WORLD'S first Bad Music Festival is being staged by Weird Noise this week at London's Acklam Hall, Portobello Road. It's a two-day event, and featured tonight (Thursday) are The Horrible Nurds, The Sell-Outs, The Instant Automatons, The Hearing-Aids and The Blues Drongo All-Stars.

Tomorrow (Friday) has Danny & The Dressmakers, The 012, The Door And The Window, The Living Dead No. 5 and Big John's Thunderstorm Witchdoctors. Both shows start at 8 pm, and admission is by voluntary donation.

This week, Danny & The Dressmakers release a 4½-hour triple cassette called '200 Cancellations' (price £4 including p&p), and The Horrible Nurds reissue their cassette album 'Waiting For The Night' (£1.30 inc p&p). Both available from Keith Dobson, 47 Stoneleigh Street, London W.11.

TWO DATES BY PALMER

ROBERT PALMER is to play two nights at London Hammersmith Odeon on November 13 and 14 — his only UK dates in a short European tour. Tickets are on sale now priced £3.75, £3.25 and £2.75.

These are his first London shows for a year, and he'll be backed by Pierre Brock (bass), Jack Waldman (keyboards) and Dony Wynn (drums) — all of whom appear on his latest Island album 'Secrets'.

THE HUMAN LEAGUE
'REPRODUCTION'
OUT SOON
ALBUM & CASSETTE

MENSI of The Upstarts

PATRIK FITZGERALD

THE DAMNED

THE STRANGLERS

Tonic for Sore Throat

SORE THROAT embark on a 22-date tour this week, their most important to date, to aid promotion of their first Hurricane Records releases — the single '7th Heaven' (out this weekend) and the album from which it is taken 'Sooner Than You Think' (October 5).

Dates are **Port Talbot** Troubadour (tonight, Thursday), **London Camden** Music Machine (Friday), **Nottingham** Sandpiper (Saturday), **Jacksdale** Grey Topper (Sunday), **Sheffield** Limit (October 2), **London Kensington** Nashville (4), **Exeter** University (5), **Bristol** Polytechnic (6), **London Camden** Dingwalls (11), **Cromer** West Runton Pavilion (13), **Swindon** Brunel Rooms (16), **Wolverhampton** Polytechnic (17), **Liverpool** Eric's (18), **Kirklevington** Country Club (19), **Derby** Bishop Lonsdale College (20), **Bradford** Royal Standard (21), **Huddersfield** Polytechnic (23), **Manchester** Polytechnic (24), **High Wycombe** Town Hall (25), **Burton** 76 Club (26), **Retford** Porterhouse (27) and **Leeds** Fan Club (30).

STRAIGHT MUSIC PRESENTS
EXTRA CONCERT
LOUDON WAINWRIGHT III
WITH GUESTS
CHAS & DAVE
LONDON PALLADIUM
ARGYLL ST. W.1.
SUNDAY 14th OCTOBER at 7·30
TICKETS £4.00 £3.00 £2.00 (INC VAT) IN ADVANCE THEATRE BOX OFFICE 437 7373/2055 LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. 439 3371. PREMIER BOX OFFICE 240 2245. USUAL AGENTS OR ON NIGHT

UPSTARTS START UP

THE ANGELIC UPSTARTS begin their first major tour at the end of next week and, following the success of their two previous singles 'I'm An Upstart' and 'Teenage Warning', their follow-up is scheduled by Warner Brothers for October 19 release to coincide with their outing — it's titled 'Never 'Ad Nothin', coupled with 'Nowhere Left To Hide'.

First confirmed dates are at Peterborough Wirrina Stadium (October 6), Plymouth Clones (8), Exeter Routes (9), Carlisle Market Hall (10), Coventry Tiffany's (11), Bradford Palm Cove (12) and Walsall Civic Hall (13). Then after a couple of Scottish gigs on October 14 and 15 (venues not yet set), they play London Kensington Nashville (19), High Wycombe Town Hall (21), Farnborough Tumbledown (23), Shrewsbury Music Hall (26) and Manchester Factory (27). Further dates are still being finalised and will be announced next week.

STRANGLERS: NEW GIGS AND SINGLE

THE STRANGLERS have slotted a second night at London Rainbow into their upcoming tour, in addition to the gig there on October 19 — it's on Thursday, November 1, and it now becomes the final gig of the itinerary. Another new date is at Carlisle Market Hall on October 8, and their show on October 10 — originally planned for Newcastle but subsequently banned by the local council — will now be at Blackburn King George's Hall.

After the UK outing, the band leave for a European tour taking in France, Germany, Belgium, Holland and Scandinavia — followed in December by visits to Australia and Japan. They're also being lined up for a New Year tour of America, and are currently considering three separate offers from U.S. record labels. Here in Britain, where their new LP 'The Raven' has already shipped Gold, they have a new single issued by United Artists on October 5 — 'Nuclear Device (The Wizard Of Aus)'/'Yellow Cake'.

Jukes venues in full

SOUTHSIDE JOHNNY & The Asbury Jukes — announced last week for two London dates, at The Venue (October 4) and the Rainbow (27) — have now had four provincial appearances confirmed. These are at Glasgow Strathclyde University (October 23), Leeds University (24), Birmingham Odeon (26) and Brighton Dome (29). After their show at The Venue on October 4, they leave for Europe, returning just before the Glasgow gig. No further dates are planned but, as reported, they are in BBC-2's 'Whistle Test' on October 9.

REST OF THE NEWS WAVES

Buzzards boost for RAR

THE BUZZARDS headline the latest six dates to be confirmed in Rock Against Racism's current 'Dance And Defend' gig series, to raise funds for the defence of those arrested at anti-National Front demonstrations in Leicester, Southall and West Bromwich. They are at Sheffield Polytechnic (this Saturday), Birmingham Digbeth Civic Hall (October 1), York De Grey Rooms (2), Carlisle Cosmo Club (3), Bradford University (4) and Manchester The Funhouse (5). Sheeny & The Goys and The Negatives support on most of the dates. Admission is £1 (except Bradford, 50p).

● THE REVILLOS have added seven more dates to their current tour, five of them in their native Scotland. They are Aberdeen Technical College (tonight, Thursday), Dundee Technical College (Friday), Dunfermline Kinema (Sunday), Northampton County Ground (October 13), Stirling University (20), Glasgow Pavilion (21) and Plymouth Clones (26).

● 999 are to play five consecutive nights at London Marquee Club, from October 1 to 5, prior to flying to Los Angeles to appear in a special concert. Release of their first Radar Records single 'Found Out Too Late' has been put back one week to October 5.

● THE INMATES have been booked for three last-minute gigs this weekend at Leeds University (tonight, Thursday), Burton 76 Club (Friday) and Dudley J.B.'s (Saturday).

● JOAN JETT of The Runaways was last week admitted to a Los Angeles hospital, suffering from a so-called ''heart infection'. The film in which she was starring 'We're All Crazy Now' was two days short of completion, although the soundtrack album is finished.

● THE BUZZCOCKS have cancelled their projected gig at Belfast Ulster Hall on October 10, as well as other Irish dates in Portrush (11) and Cork (13).

● PUNISHMENT OF LUXURY have added Norwich Cromwells (October 16), Birmingham University (25) and Wakefield Unity Hall (26) to their current tour. But Norwich St. Andrew's Hall (October 8) is now cancelled.

STRAIGHT MUSIC PRESENTS
ADAM + THE ANTS
CLASSIX NOUVEAUX
THE DISTRACTIONS
A CERTAIN RATIO
ELECTRIC BALLROOM
184 CAMDEN HIGH ST. N.W.1 (NEAREST TUBE CAMDEN TOWN)
FRI/SAT 28th/29th SEPTEMBER at 7·30
TICKETS £2·50 (INC VAT) IN ADVANCE ELECTRIC BALLROOM BOX OFFICE, TEL. 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., 439 3371, PREMIER BOX OFFICE TEL. 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., N.W.1., TEL. 485 5088

Paul Loasby for Harvey Goldsmith by arrangement with Black & White Management present
THE MENINBLACK TOUR
the stranglers
+ guests

BRIDLINGTON SPA
Saturday 6th October
GLASGOW APOLLO*
Sunday 7th October
CARLISLE MARKET HALL
Monday 8th October
BLACKBURN KING GEORGE'S HALL
Wednesday 10th October
DERBY ASSEMBLY ROOMS
Thursday 11th October
LEEDS UNIVERSITY
Friday 12th October
LANCASTER UNIVERSITY*
Saturday 13th October
SHEFFIELD TOP RANK
Sunday 14th October
BIRMINGHAM TOP RANK
Monday 15th October
SOUTHAMPTON GAUMONT*
Thursday 18th October
RAINBOW THEATRE LONDON
Friday 19th October
LEICESTER GRANBY HALL
Sunday 21st October
PORTSMOUTH LOCARNO
Tuesday 23rd October
MANCHESTER APOLLO
Thursday 25th October
COVENTRY THEATRE
Saturday 27th October
BRISTOL COLSTON HALL
Sunday 28th October
OXFORD NEW THEATRE
Monday 29th October
BRIGHTON DOME
Tuesday 30th October
CARDIFF TOP RANK
Wednesday 31st October
RAINBOW THEATRE LONDON
Thursday 1st November

Tickets £3.00
*Tickets £2.50 also available

Box Office Telephone Numbers. Bridlington – 0262 78258. Glasgow – 041 332 9221/2. Carlisle – 0228 28740. Blackburn – 0254 51887. Derby – 0332 31111 Ex. 2255. Lancaster – 0524 65201. Leeds – 0532 442000. Sheffield – 0742 21927/24123/760929/78016. Birmingham – 021 236 3226/643 2196. Southampton – 0703 29772. Leicester – 0533 27632. Portsmouth – 0705 25491/29678/819551/26900. Manchester – 061 273 1112/3. Coventry – 0203 23141. Bristol – 0272 291768. Oxford – 0865 44544. Brighton – 0273 682127. Cardiff – 0222 26538/24905/390356/390418 & 0633 (Newport) 65145. London – 01-263 3148/629 3453/631 1234

LIZZY PLAN HUGE TOUR

THIN LIZZY are being lined up for an extensive British tour early in the New Year. Their spokesman said this week that it will be a "killer tour", taking in most of the leading venues in England, Scotland and Wales. NME understands that the outing is due to start around late January or early February, taking in a string of several nights at London Hammersmith Odean.

The band are anxious to play a fully comprehensive tour, to compensate for their non-appearance at last month's Reading Festival, due to problems resulting from the sacking of guitarist Gary Moore. They say that a permanent replacement will be installed in the line-up by the time the tour opens.

Meanwhile, they've left for a tour of Japan joined by Ultravox's Midge Ure (keyboards) and ex-Manfred Mann guitarist Dave Flett, although it's stressed that their involvement is only temporary.

Lizzy's new single 'Sarah' (from the 'Black Rose' album) is issued by Phonogram this weekend, in a limited edition of three different picture bags.

Moodies add a date

THE MOODY BLUES have added another date to their British comeback tour — it's at the Brighton Centre on Tuesday, November 6. Tickets are on sale now priced £6, £5 and £4.

SLADE BACK ON THE ROAD

SLADE promote their new Barn Records single 'Sign Of The Times' (out this week) and album 'Return To Base' (late October) with dates at **Cardiff** University (October 3), **Wolverhampton** Civic Hall (4), **Southampton** University (5), **Norwich** East Anglia University (6), **Birkenhead** Hamilton Club (8), **Edinburgh** Tiffany's (9), **Leicester** Bailey's (11), **London** City University (12), **Nottingham** University (13), **Cleethorpes** Bunny's Club (15 and 16), **Birmingham** Barbarella's (19), **Dunstable** Civic Hall (21) and **Sheffield** Top Rank (22).

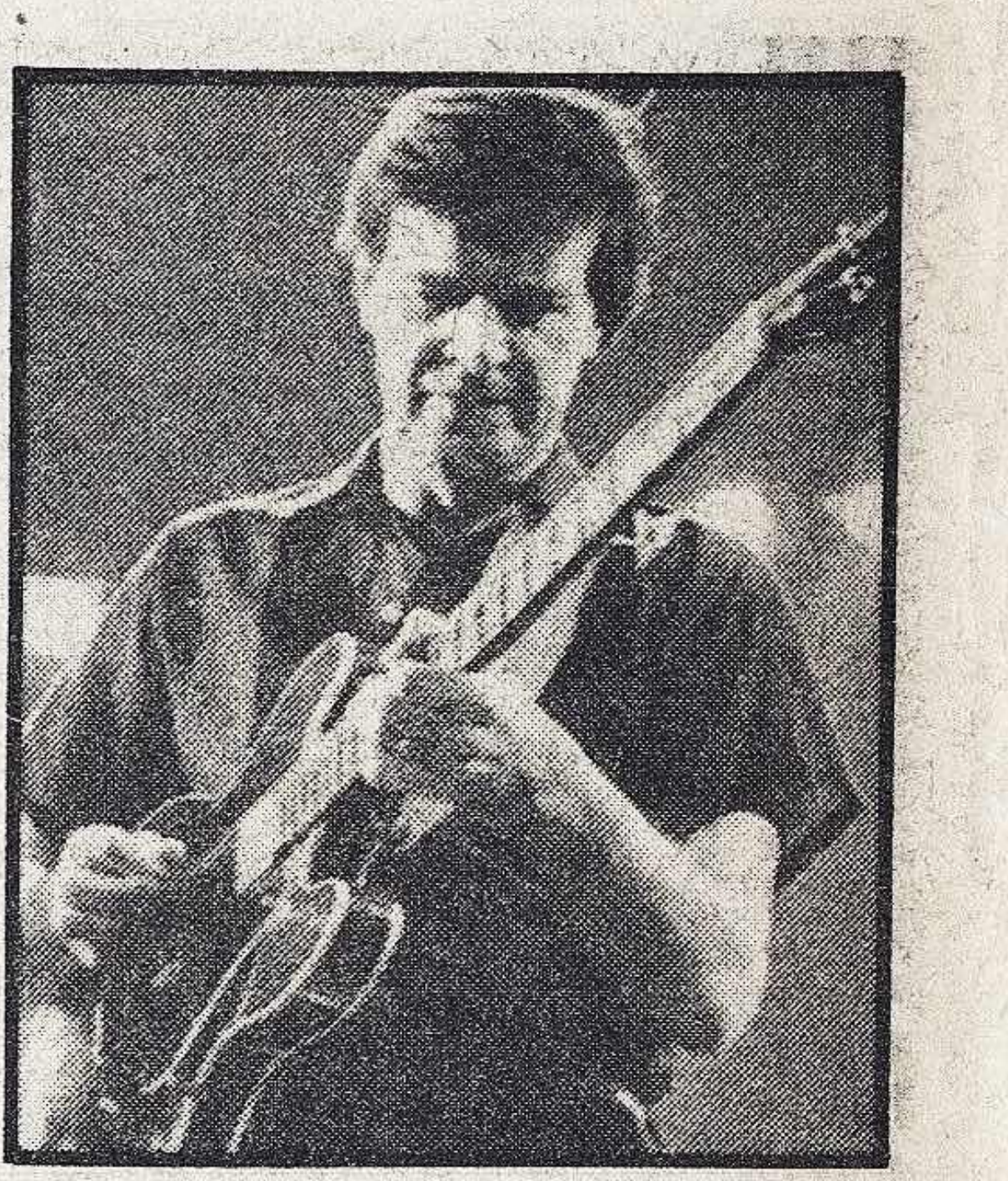
Oyster's changes

BLUE OYSTER CULT have added another date to their British tour, reported last week — at Cardiff Sophia Gardens on November 13. In order to accommodate this extra gig, Leicester Granby Halls is brought forward one day (from 13 to 12) and the second night at Manchester Apollo switches from November 12 to 14.

These moves are to facilitate the transport of Cult's huge volume of equipment. Cardiff tickets priced £4.50 are available from the box-office and the usual agencies in Cardiff, Swansea and Bristol. (To clarify last week's announcement, please note that tickets for Stafford New Bingley Hall on November 2 are all at the one price of £4.50).

ARMATRADING ILL

JOAN ARMATRADING was rushed to Sydney Hospital last week, midway through her Australian tour, and underwent gynaecological surgery for the removal of several benign cysts. She was expected to be detained for about ten days, and was hoping to re-schedule cancelled concerts at the end of her visit Down Under.



McLaughlin for London

JOHN McLAUGHLIN flies in to headline a one-off concert at London Rainbow on Monday, November 12. And on this occasion, he'll have an exceptionally strong backing band comprising Billy Cobham (drums), Jack Bruce (bass) and Stu Goldberg (keyboards). Tickets priced £5, £4.50 and £4 are on sale now at the box-office and usual agencies. No new McLaughlin product will be issued to tie in with his visit — his latest LP 'Electric Dreams' came out three months ago — but CBS release a new Billy Cobham album 'B.C.' on October 5.

NEWS ROUND-UP

- **THE JAM** have put back their concert at Cardiff Sophia Gardens (part of their upcoming British tour) from December 1 to 13.
- **SUPERTRAMP** will not, after all, be playing any other British dates apart from their four concerts at the Wembley Arena (October 30 — November 2). It was originally expected they'd be doing a few provincial gigs, but that plan has now been dropped.
- **SHAM 69** have switched one of the dates in their short reunion tour. The show at Birmingham Bingley Hall moves forward two days from October 20 to 18.
- **NICK VAN EEDE**, whose self-penned single 'I Only Want To Be Number One' is issued this weekend by Barn Records, supports Hot Chocolate on their 36-date UK tour reported last week (starting tonight, Thursday).
- **MARSEILLE** have been booked as the support act on the previously announced UK tour by Whitesnake, from October 11 to November 5. Their new album will be issued by Mountain on October 12.
- **SERGE LAMA,** top French singer acclaimed as "the natural successor to Jacques Brel," plays his first-ever London concert at the Royal Albert Hall on October 22, promoted by Robert Paterson.
- **THE YOUNG ONES** have London gigs at Camden Dingwalls (this Saturday), the Marquee (this Sunday and October 7) and Fulham Greyhound (October 9 and 18). They also appear as special guests on a number of dates in The Pirates' tour, announced two weeks ago.
- **FINGERPRINTZ** precede their tour with The Skids, starting October 18, with gigs in their own right at London Clapham 101 Club (October 4), Sheffield Polytechnic (5), London Covent Garden Rock Garden (10), Leeds Fan Club (11) and London Marquee (13).
- **NO DICE** headline a major London show at The Venue in Victoria on October 22, and another London gig is at the Marquee on October 11. Other gigs next month are at Maidstone Mid-Kent College (5) and Hitchin North Herts College (6).

- **JOHN COGHLAN**of Status Quo puts together his occasional band Diesel for two nights at London Marquee this Friday and Saturday (28-29). Joining him in the line-up are Bob Young, Andy Bown, Micky Moody, Jackie Lynton and Graham Preskett.
- **THE UNDERTONES** have added Huddersfield Polytechnic on October 19 to their UK tour, reported three weeks ago. Their October 20 gig is now at Aberystwyth University, not Aberdeen.
- **CHARLIE DORE** and her band Back Pocket play London dates at Kensington Nashville (October 2) and Maunkberry's Club (16-18), to aid promotion of her new Island single 'Pilot Of The Airwaves', out this weekend.
- **WHITESNAKE** have made three changes to their upcoming tour: Hanley Victoria Hall moves from October 22 to November 6; Sheffield City Hall is added on October 23; and the November 2 gig is now Coventry Theatre instead of Sheffield University.
- **RAMSEY LEWIS** headlines at London Victoria The Venue (November 5) and Dunstable Queensway Hall (6). He also supports Gladys Knight in her concerts at Lewisham Odeon (October 24), London Dominion (25-27), Wembley Conference Centre (28) and Brighton Centre (29).

STOP PRESS: Richie Havens (October 3), Country Joe McDonald (7), Chris Farlowe (12), Aswad (13) and The Ohio Players (19) are among latest bookings for London Victoria The Venue.

COUNTRY CORNER

Wembley four-day event; Billie Jo, Boxcar on tour

THE ANNUAL County Music Festival at London's Wembley Arena will, for the first time, be extended to four days next year — starting on Good Friday and running to Easter Monday night. Promoter Mervyn Conn will not only be booking more acts, but they will now be able to play longer sets. Don Williams will top the bill on the final night, but other artists are still being finalised. The provisional line-up will be announced before Christmas, together with booking arrangements.

BILLIE JO SPEARS headlines a 14-date UK tour, supported by Bobby Bare. Dates are **Taunton** Odeon (October 18), **Southampton** Gaumont (19), **Eastbourne** Congress (20), **London Hammersmith** Odeon (21), **Peterborough** ABC (24), **Norwich** Theatre Royal (15), **Ipswich** Gaumont (26), **Southport** Theatre (27), **Aberdeen** Capitol (29), **Belfast** Grosvenor Hall (30), **Coventry** Theatre (31), **Chatham** Central Hall (November 1), **Chelmsford** Odeon (3) and **Nottingham** Theatre Royal (4)

BOXCAR WILLIE, the veteran Texan C&W artist who was one of the major hits of this year's Wembley Festival, is on tour at **Inverness** Eden Court (November 2), **Carlisle** Market Hall (3), **Glasgow** Pavilion (4), **Aberdeen** Capitol (5), **Coventry** Theatre (9), **Great Yarmouth** (10), **Plymouth** New Palace (11), **Taunton** Odeon (12), **Stockport** Davenport (13), **Hull** City Hall (14), **Southampton** Gaumont (15), **Crawley** Leisure Centre (16), **Maidenhead** Leisure Centre 17, **Ipswich** Gaumont (18), **London Edmonton** Picketts Lock (19), **Oxford** New (20), **Derby** Assembly Hall (21), **Southport** Theatre (22), **Chatham** Central Hall (23) and **London Kilburn** Gaumont State (24). He is one of Britain's biggest country LP sellers of the year.

FOLK: Tabor, Absalom going out

JUNE TABOR joins forces with Martin Simpson for a ten-venue tour next month, visiting **Buxton** Royal Forester (October 14), **Harrow** The Herga (15), **Ambleside** Salutation Hotel (16), **Peterborough** Rugby Club (19), **Birmingham** Hare & Hounds (20), **Portsmouth** Centre Hotel (21), **Shackleford** Stagfolk (22), **Canterbury** Kent University (24), **London Regents Park** Bedford College (25) and **Cheltenham** Plough Hotel (28). It's June's first tour since early last year, when Simpson was a member of her band.

MIKE ABSALOM is on the road again, visiting **Huddersfield** Polytechnic (Tonight, Thursday), **Middlesbrough** Teesside Poly (Friday), **Birmingham** University (Saturday), **Leeds** Poly (Sunday), **Lancaster** University (October 1), **Sheffield** Poly (2), **Oxford** Poly (3), **Sutton Bonington** Agricultural School (4), **Bedford** Cranfield Technical Institute (5), **Stoke** North Staffs Poly (6), **Uxbridge** Brunel University (7), **Preston** Poly (8), **London** City University (10), **Aylesbury** Sperry New Holland Club (12), **Liverpool** University (13), **Slough** Bucks College (17), **London** City Poly (19), **Leeds** Jubilee Hotel (20), **Boston** Spa Youth Club (21), **Cambridge** College of Art & Technology (26) and **Leeds** Town Hall (28). More are being added.

THE CROOKS
SINGLE
blueprint

Cheltenham rocks on

CHELTENHAM has found a new venue to replace Whitcombe Lodge, which staged its final gig a fortnight ago. It's the Tythe Barn, Bishops Cleeve, and there'll be a show every Saturday with free membership to those attending the opening night — which is this weekend (29) featuring Destroy All Monsters, The Vox Phantoms and The Dead Airmen. Set for October 5 are Prince Hammer, Jah Whoosh and Creation Rebel.

FAME FLAMES THE FANS

GEORGIE FAME & The Blue Flames are on tour at **Paignton** Festival Theatre (October 4), **Eastbourne** Congress (5), **Cardiff** New (7), **Slough** Fulcrum (8), **Southend** Cliffs Pavilion (13), **Horsham** Capitol (14), **Stockport** Davenport (15), **Bournemouth** Winter Gardens (18), **Margate** Winter Gardens (19), **Ipswich** Gaumont (20), **Derby** Assembly Rooms (23), **Bath** Pavilion (26) and **Hayes** Alfred Beck Centre (November 2).

FOOTBALL RESULT

THE JAM(0) 1	NME (4) 7
Roadie (Att. 37)	Hodges (2), Baker (2), Grezley (2), Penman

MAJOR SHOWS AROUND UK

Hackett tours again

STEVE HACKETT and his band headline their second British tour this year in October and November, following their success at last month's Reading Festival. Their stage act has been re-vamped to incorporate their current single 'Clocks' and material from the hit album 'Spectral Mornings'. With more dates still to be finalised, including a major London concert, the 16 offerings so far are:

Aberdeen Capitol (October 22), Glasgow Apollo (23), Manchester Apollo (24), Hanley Victoria Hall (25), Newcastle City Hall (26), Middlesbrough Town Hall (28), Bradford St. George's Hall (30), Birmingham Odeon (31), Bristol Colston Hall (November 1), Chelmsford Odeon (3), Ipswich Gaumont (4), Derby Assembly Hall (5), Cromer West Runton Pavilion (6), Plymouth Polytechnic (8), Uxbridge Brunel University (9) and Poole Arts Centre Wessex Hall (11).

Tickets are on sale now at all venues except Bristol, where the box-office opens on October 3. Prices at concert halls are £3.25, £2.75 and £2.25 — except Derby (all at £3) and the college gigs (prices to be announced).

STRAITS SET XMAS DATES

DIRE STRAITS are to headline four major London concerts a few days before Christmas — at the Lewisham Odeon (December 18 and 19) and the Rainbow (20 and 21). Promoted by Paul King of Outlaw they've been lined up following the enormous reaction to the band's Hammersmith Odeon concerts earlier this year, when ticket demand far exceeded supply.

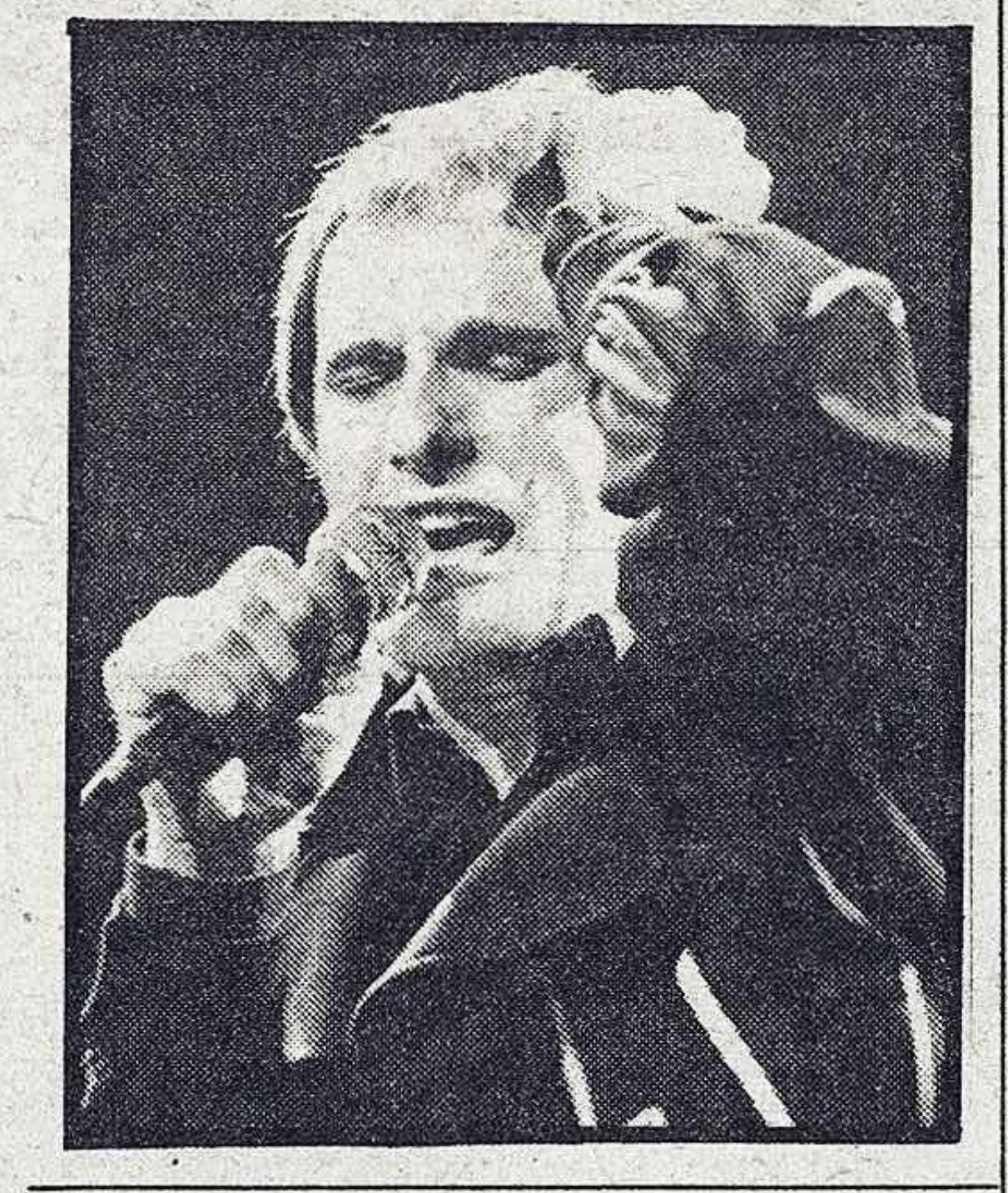
On this occasion, tickets are restricted to four per applicant. They are priced £4, £3.50, £3 and £2.50, and are available by post ONLY from the respective box-offices — make cheques and POs payable to the theatre, and enclose SAE.

Currently on a sell-out U.S. tour, Straits return to record a single for November release, before setting out on a four-week European tour (November 1-28). In the New Year, they return to the States, then travel on to Hawaii, New Zealand, Australia and Japan. When they finally get back to Britain, they start work on their third album.

ELKIE: TWO EXTRA LONDON CONCERTS

ELKIE BROOKS, whose UK tour starts this weekend (see Gig Guide), has added another two nights at London's Dominion Theatre in Tottenham Court Road. She's already set for four shows there (October 8-11), but owing to heavy ticket demand she now also appears at that venue on October 12 and 13.

Return of Harley — with Cockney Rebel



STEVE HARLEY makes his first UK concert appearance for three years on October 20, when he plays London Hammersmith Odeon — and he's backed by a band billed under the same name as his former outfit, Cockney Rebel. The line-up includes three former Rebel members — Stuart and Lindsey Elliott (percussion) and Jo Partridge (guitar) — plus John Gibb (bass), Nico Ramsden (guitar) and Jimmy Horowitz (keyboards), who all played on his new album 'The Candidate' released by EMI on October 5. And there's a chance that two other ex-Rebels, Jim Cregan and Duncan McKay, may sit in on a couple of numbers. Tickets priced £3.50, £3, £2.50 and £2 are on sale now.

GIRLSCHOOL'S OUT

GIRLSCHOOL, who shot to prominence when they supported Motorhead on their spring tour, have gigs in their own right at **Aberdeen** Ruffles (tonight, Thursday), **Middlesbrough** Rock Garden (Friday), **Liverpool** Metro (Saturday), **Birmingham** Bogarts (October 3), **Birkenhead** Gallery Club (12), **Retford** Porterhouse (13), **Cromer** West Runton Pavilion (19), **London Kensington** Imperial College (20) and **Southampton** University (27). More are being set, and a major recording deal is being negotiated.

JAUNT FOR JAGS

THE JAGS, just back from Holland, begin another UK outing this weekend in support of their current single 'Back Of My Hand'. The first leg comprises **Lancaster** University (tomorrow, Friday), **Derby** Bishop Lonsdale College (Saturday), **Barnsley** Civic Hall (Sunday), **London Kensington** Queen Elizabeth College (October 5), **Slough** College (6), **London Kensington** Nashville (9), **Brighton** Top Rank (10), **Sheffield** Limit (11), **Manchester** Factory (12), **Bristol** Polytechnic (13) and **Exeter** University (15). The second leg will be announced shortly.

Black Slate set out

BLACK SLATE have been booked at short notice to headline at **London Victoria** The Venue tonight (Thursday). This now becomes the first date of an extensive autumn tour running until late November, for which other confirmed gigs are **London** Central Poly (this Friday), **London Roehampton** Digby Stuart College (Saturday), **London Camden** Dingwalls (October 3), **Leicester** University (20), **Brighton** Poly (27), **London Oxford St.** 100 Club (November 1) and **Wolverhampton** Poly (17). The band are currently negotiating a major record deal, and expect to have an album on release in the New Year.

Clapton one-off

ERIC CLAPTON and his band play a low-key one-off at Hanley Victoria Hall this Sunday (30), as a warm-up for their European tour starting October 7. The band — now comprising Albert Lee (guitar), Chris Stainton (keyboards), Dave Markee (bass) and Henry Spinetti (drums) — won't be touring Britain until April, tied in with the release of the next Clapton album.

Mekons march on

THE MEKONS have lined up a string of dates for next month, playing **London** North Polytechnic (October 5), **London** Marquee (9), **Plymouth** Clones (10), **Portsmouth** Polytechnic (11), **Liverpool** Eric's (12), **Middlesbrough** Rock Garden (13), **Edinburgh** Tiffany's with Gang Of Four (15), **Sheffield** Limit Club (16), **Chesterfield** Fusion (18), **Leeds** University (19) and **Redditch** College (20).

FISCHER Z EXTRA

FISCHER Z have added still more dates to their extensive autumn tour — at **Portsmouth** Polytechnic (October 6), **Bournemouth** Town Hall (11), **London** School of Economics (20), **Norwich** Cromwells (23), **Ashford** Stour Centre (24), **Ipswich** Gaumont (25), **Bristol** University (November 16), **Kingston** Polytechnic (17), **Salford** University (23) and **Shrewsbury** Music Hall (27). At the end of October they start a short series of European dates.

Photos development

THE PHOTOS, newly signed by CBS with their first single due in early November, precede their tour with Squeeze (starting October 14) with **London** gigs at Islington Hope & Anchor (tonight, Thursday), Southbank Polytechnic (Friday), City Polytechnic (Saturday), Kensington Nashville (October 11) and West Hampstead Moonlight Club (13), plus a visit to **Nottingham** University on October 6. They're also supporting The Undertones on five dates next week.

OFF THE RECORD

Subs' first reissued

● **UK Subs**, now signed to Gem Records, have their first-ever single reissued this week by Pinnacle. Titled 'C.I.D.', it's packaged in the original City Records outer bag. The two tracks on the B-side are 'Live In A Car' and 'B.I.C.'.

● **Suzi Quatro**, just back from a long American tour, has her new single 'She's In Love With You' and album 'Suzi . . . And Other Four Letter Words' both issued by Rak this weekend.

● Music For Pleasure have acquired the rights to the 'Live Stiffs' album featuring **Ian Dury, Elvis Costello, Nick Lowe, Wreckless Eric** and **Larry Wallis.** Originally released by Stiff early last year, it's reissued this week via the new outlet at the special low price of £1.85.

● Two tracks by **The Who** from the 'Quadrophenia' soundtrack, '5.1.5'/'I'm One', are issued as a Polydor single this weekend. And on October 5, the same label releases 'Let Me Know (I Have The Right)' by **Gloria Gaynor**.

● 'All Night Long They Played The Blues' is the title of a West Coast blues anthology, issued by Fantasy this week. Among the ten artists featured on the 16 tracks are **Little Johnny Taylor, Clarence Smith, Sonny Rhodes** and **Philip Walker**.

● Four-piece band **Cyanide**, who were formerly on the Pye label, have now been signed by Pinnacle Records who are rushing out their double A-side single 'Your Old Man'/'Fireball'.

● **The Moody Blues'** compilation of greatest hits, titled 'Out Of This World', is now set for mid-October release by K-Tel, It will be tied in with a national TV advertising campaign (ITV strike permitting).

● Coming next month from Hammer Records is a non-singing **Elvis Presley** album titled 'Elvis The King', recorded at a 1961 Press conference. Same label is also to issue an early **Bob Marley & The Wailers** LP, licensed from Beverley Records of Jamaica.

● Rabid Records of Manchester are closing down. Their last release, due next week, is a single titled 'Who Is Innocent' recorded, appropriately, by **The Out**.

JOE JACKSON

● **Supertramp's** new single is the third to be taken from their hit album 'Breakfast In America' — titled 'Goodbye Stranger', it's released by A&M tomorrow (Friday). Out on the same day and label is the **Joe Jackson** single 'I'm The Man', the title track from his new album, due on October 5.

● Cheltenham label NARC Records this week issue the second EP by local band **Hardware**, titled 'Rubber Face'.

● 'Bela Lugosi Is Dead' is the intriguing title of the debut single from **Bauhaus**, issued by Small Wonder this week in 12-inch form.

● **Swell Maps** have a single out this week on Rather/Rough Trade called 'Real Shocks', and the two-track B-side has the distinction of being recorded in a bedroom! The band's first single 'Read About Seymour' is being reissued next month.

NEW QUEEN SINGLE DUE

● **Queen,** whose late autumn tour dates are currently being finalised for announcement next month, have a single titled 'Crazy Little Thing Called Love' issued by EMI on October 5. B-side is a live version of 'We Will Rock You'.

● 'Can't Get Enough Of Your Love' is the new **Darts** single, released by Magnet on October 5.

● A **Kinks** single, taken from their current album 'Low Budget', is released by Arista this weekend. It's 'Moving Pictures', written and produced by Ray Davies.

● The **Gillan** album 'Mr Universe' issued by Arista on October 12, is Ian Gillan's first LP for two years — and the first 10,000 copies will sell at the special price of £3. A single culled from the album 'Vengeance' comes out on October 5, coupled with a new version of Deep Purple's 'Smoke On The Water' (not on the LP).

● I-Spy, the label formed by Secret Affair on signing with Arista, has signed **Squire.** The band's first single 'Walking Down The King's Road' is out this weekend.

● **Annette Peacock's** second Aura album 'The Perfect Release' comes out on October 5. It was recorded in England, and features the nucleus of Jeff Beck's backing band. Annette is being lined up for a British and European tour, starting late October.

● **Pink Floyd's** long-awaited new album, a double studio set called 'The Wall', is scheduled for November release by EMI. But plans for the band to play selected UK concerts this autumn have now been put back until the New Year.

● Rediffusion Records, previously associated mainly with classical material, launch a new pop-rock label this week called Fusion. First single is 'Let The Music Play' by **Robert Rigby,** who has also written a Nativity rock opera titled 'Rock Star', which will be issued as a pre-Christmas album.

● Liverpool band **Orchestral Manoeuvres In The Dark,** who are supporting Gary Numan on his current tour, will have their single 'Electricity' available from tomorrow (Friday) on DinDisc. It was originally released on the Factory label.

SQUIRE

THE NEW SINGLE

WALKING DOWN THE KING'S ROAD

SEE 2

I-SPY RECORDS

Hurrah

THE ROCK VENUE

MUSIC FOR THE 80's

36 West 62 Street
New York NY10023 212-541-4909

CRACK A RUT TODAY

Virgin

V2132

THE HUMAN LEAGUE 'REPRODUCTION'

OUT SOON
ALBUM & CASSETTE

Play lead Guitar within hours

The 1979 easy way to learn modern music, is specially recorded lessons that will save you years of frustrated struggling on your own.

- You learn enjoyably and easily in your own home at your own speed.
- No need to read music. You can have the lesson again and again.
- Hundreds of satisfied students.

Lead Guitar Course

Solos and modern lead runs are played for you on 60-minute cassettes with back-up teaching books. The guitar course is personally prepared by Jack Wilcock who has 18 years experience of teaching and playing for BBC and EMI record sessions, TV and films.

Modern Drumming

All the solos and modern drum breaks are played for you on cassette to practice with. You can actually hear how a drum break sounds.

Please fill in the coupon and tick the box for FREE details of the course you require.
NO OBLIGATION
POST NOW TO:
JACK WILCOCK TEACHING TAPES
4 St. Mawes Drive, Paignton, Devon. TQ4 7NS

Jack Wilcock LISTEN & PLAY Teaching Tapes

Name ....
Address ....
.... NME32
Guitar Course ☐ Drum Course ☐

MUSIC BY POST

Comprehensive Catalogue free on receipt of 8p/10p stamp

This week's best selling SONGBOOKS

BLONDIE Picture This	£3.95
JAM All Mod Cons	£2.50
SHAM 69 Songbook	£3.50
THIN LIZZY Black Rose	£2.75
10cc Bloody Tourists	£4.25
MOTORHEAD Overkill	£2.75
BLONDIE Songbook	£1.00
THE CLASH Songbook	£3.50
KATE BUSH The Kick Inside	£1.00
KATE BUSH Lionheart	£3.50
IAN DURY Songbook	£3.50
SEX PISTOLS Never Mind The Bollocks	£3.50
DEEP PURPLE Machine Head	£1.75
THIN LIZZY Best of	£3.25
BUZZCOCKS Songbook	£2.50
BOOMTOWN RATS Songbook	£3.95

BOOKS

SEX PISTOLS File	£2.50
Behind The Beatles' Songs	£2.95
BOWIE The Lives & Times Of	£1.25
BLONDIE	£1.25

TUTORS

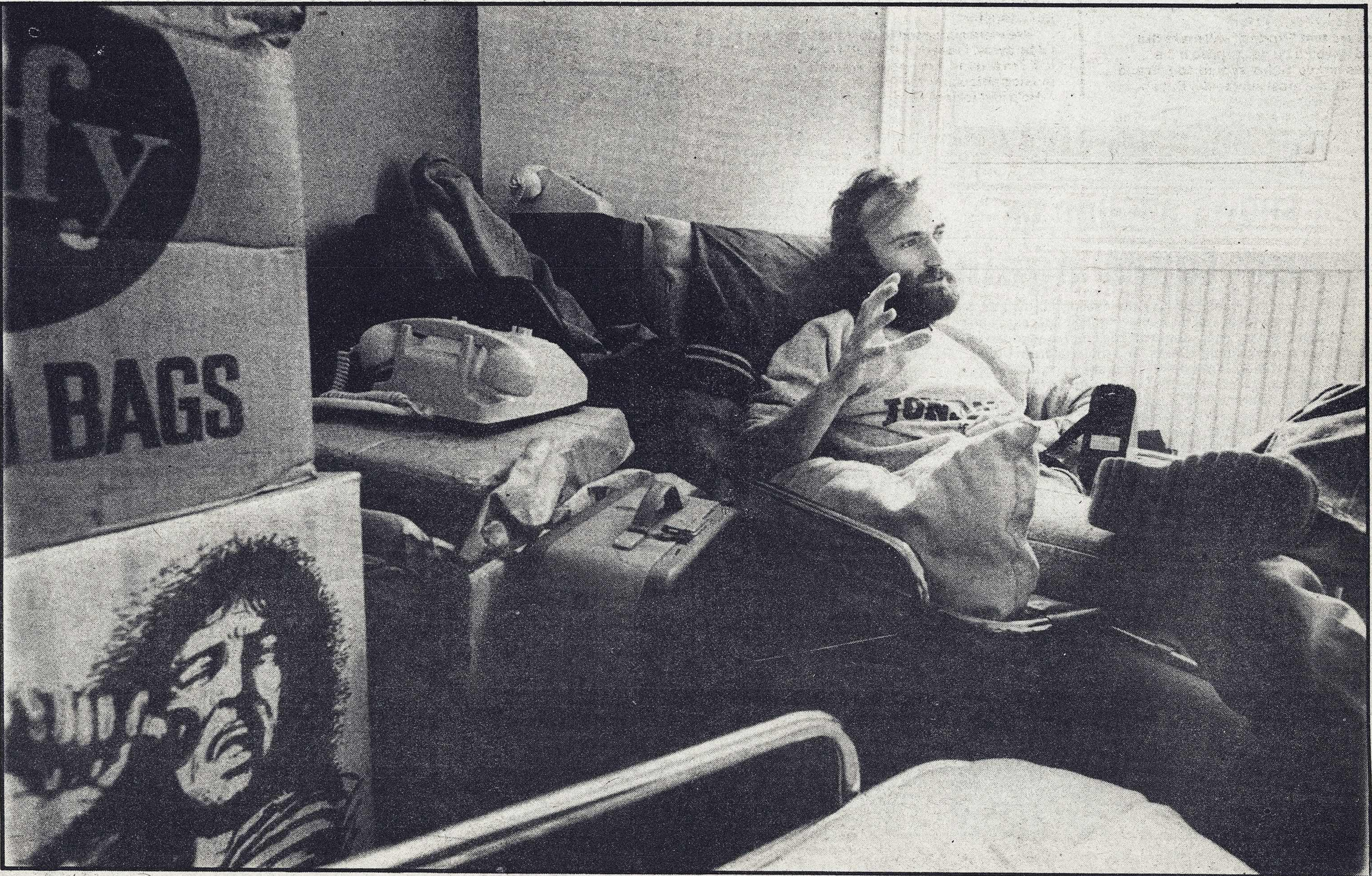
Bert Weedon — "Play in a Day"	£1.50
500 Chord Shapes	70p
Bass Guitar tutor + record	£3.95
Rhythm Guitar tutor	£3.95
Lead Guitar Tutor + record	£3.95

POSTAGE & PACKING CHARGES

ORDER	GB & N IRELAND	OVERSEAS
£2 or under	30p	40p
£4 or under	60p	70p
£10 or under	90p	£1.00
Over £10	£1.00	£1.50

PASH MUSIC STORES, 5a ELGIN CRESCENT, LONDON W11

Pix: MIKE LAYE



And Then There Were Nearly Two

Genesis Singer, Brand X Drummer, & Off-Duty Human Being PHIL COLLINS talks to BOB EDMONDS about the petty trials and tribulations of megaplatinum success

PHIL COLLINS, singer and drummer with Genesis, says that the band's future was thrown into doubt at the start of the year as a result of his troubles at home, and that's why they've not gone ahead with their promised tour of Britain.

"I am at this moment — literally, at this very moment — going through divorce," he says. "It all started happening around last September, October.

"I was actually going to move to Vancouver because my wife's family is over there, and it was like: 'Right, we're not happy here, fine, pack up, off, sorry lads, sorry'. One of those sort of jobs.

"Everyone was very understanding and no-one took any rash decisions. I had a meeting with the band literally the night before I left, and I said: 'I don't know what's going to happen, but I'm off, because obviously my personal thing is more important'.

"We got over there and I spent two months there, and I was about to ship all the stuff over, and we realised that it was really no better there than it was here.

"So back I came with her, with the kids, and it's basically been a matter of sorting things out since then. I did say at Knebworth last year that we'd be touring here this year. That was because we were going to do an album in April or May, but now it won't actually surface until next February."

Phil says his Genesis partners, Mike Rutherford and Tony Banks, took all the uncertainty calmly.

"Instead of saying: 'Are you going to be in the group? Is there a group?', they've gone ahead to do their solo albums, which they originally intended to do after the group album. We'll be starting work on that, though, in a few weeks time.

"But now you know why it's been so long since the last one."

When Genesis do tour again, probably next March, Phil insists that they'll be playing smaller halls. He explains that when he saw the Stones at Earls Court three years-ago, he was worried that Genesis might end up with similar problems on stage.

"Jagger was just a total caricature because he'd spent years catering for the people at the back, and I thought we better watch out or we'll go the same way.

"You tend to exaggerate even the singing. Listening to a tape of a gig can make you wince. It's so exaggerated. So I don't think we'll be playing the big places for two or three years, if we ever do again. It'll be a very extensive tour of Britain. As opposed to just Glasgow, Manchester and London, we're going to do 30 or 40 dates."

Next year, too, Messrs Collins, Banks and Rutherford will be getting back together with the former Genesis singer Peter Gabriel to record a new version of 'The Lamb Lies Down On Broadway', their 1974 album which set out their perspective on America.

The new version will be for a film that's being made of 'The Lamb'. Phil says Peter Gabriel has got a Czechoslovakian director who'll be working on it, but he can't remember his name.

There's a pause while we try and think of Czechoslovakian film directors. Not being film buffs, the only name we come up with is Milos Forman, who is an Eastern European, but probably not Czech. *(Yes he is. — Ed.)*

"It's not him," says Phil, and we give up. "Anyway," he continues. "We had the alternative of either getting involved with it or not getting involved with it."

Seems reasonable, I think.

"So we decided that we would. Peter wants to write some new stuff for it. So we'll get back together to re-record the album and record the new material. With or without Steve."

Steve is Steve Hackett, Genesis's old guitarist whose departure appeared to outsiders at the time to mean the end of the band as a creative force. Needless to say, they effortlessly overcame that little setback with their 'Then There Were Three' album.

"I haven't spoken to Steve since he left," Phil confides. "Peter, I'm very close to. But Steve . . ."

You fell out, did you?

"Well, apparently, yeah. The way he left was extraordinary. We were mixing 'Seconds Out' (their live album) at Trident, and I was driving up Bayswater Road and I saw him. He lives round there. So I stopped and said: 'Steve, I'll give you a lift in'. So he says: 'No, it's okay, I'll give you a ring later.' So I said: 'Okay, fine'.

"I went to the studio, and Mike and Tony said: 'Have you heard?' I said: 'No, what?' They said: 'Steve's left.'

"I told them I'd just seen him and he hadn't said anything. Then suddenly the phone rings, and it's Steve. Everybody was in the control room. Steve said: 'Phil, it's Steve. I think it's best if I leave.'

"I said: 'Oh, okay, I understand, yes. See you.' And I turned round and said: 'Okay, let's get the tape up.' It was very cold and clinical, a very strange experience. He was going to issue writs for money he thought we owed him.

"I don't know whether you should say this, but he's got a very pushy lady. She's convinced that he should be as big as Elton John and I think that's one reason why he left."

IT'S 12.33 one lunchtime, and Phil Collins and I meet in his publicist's office next door to a builders' merchants in Soho. Phil comes running up four flights of stairs, and without pausing for breath, says: "Sorry I'm late. Public transport. You know what it's like."

Since Phil is three minutes late, apologies are somewhat unnecessary, but superstar arrogance is definitely not the Collins style. In most respects, he's a hard man to stereotype.

With his bushy beard and receding hairline, he'd hardly be mistaken for a rock music beginner and yet his present work-load would certainly put most ambitious novices to shame.

The day before we met, Phil had just completed a short British tour with the jazz-rock group Brand X, and two days later he was off to the States for more concerts with them.

The basic nucleus of Brand X — Phil, guitarist John Goodsall, and bass-player Percy Jones — have been together on and off for the past six years or so. Phil works with Brand X when he's got time off from Genesis, and in the past he's not always been free.

"There wasn't time for Brand X and my family," he explains, "And now my family's not there . . ."

He pauses, as though hiding some distress.

". . . there's time for Brand X."

Phil says that "jazz-rock" is not a term he likes. He thinks "Daz-rock" would be more appropriate in this case. Brand X have had a number of albums out over the years, and on their new one 'Product', some of the tracks sound like Genesis because Phil does some singing. Did he think the group would be a success without his name to sell it?

"Well, it's the old story. It could well be. But people being the way they are, they might not have given it a second listen. I don't know. People come and support it, because they support anything connected with Genesis. We've got the same fans as Hackett, the same fans as Gabriel. While that's a good thing in a way, it also draws a lot of people for the wrong reasons.

"It's very easy to get cynical about your audience. I mean, Brand X played a small club in Nottingham on this tour. We're into playing small clubs, but this was a box. There was no toilet in the dressing room. You had to piss in a bucket."

Like the bad old days?

"Well . . . The point is that during the set, people were calling for 'Supper's Ready' (a Genesis standard) and yet I was there with Brand X. It's as though they don't know what's going on, and yet they're the people that buy the albums that give you three pence an album or whatever it is you get.

"You could get so cynical about them, especially in the States. I don't want to bring them down. It's great that people get off on the music. Even if they come along for the wrong reasons, maybe they go away liking it for the right ones."

4 The new Brand X album was recorded in two weeks at Ringo Starr's house in Ascot. Ringo doesn't live there anymore, but he hires out the house to bands who want to use his recording studio.

There are eight musicians on the album, and Phil says that basically they recorded it in two groups. One group consisted of Percy Jones, Peter Robinson (keyboards and vocals) and Mike Clarke (drums). The second was Phil, John Goodsall, Robin Lumley (keyboards), John Giblin (basses) and Morris Pert (percussion). Phil further explains that when Brand X went out on the road, it consisted of him, Percy, John, Robin and Peter, and by this time I'm completely confused by all the names. Just like Genesis, Brand X seems to prosper regardless of the line-up.

According to Phil, the two weeks recording was just like shift work.

"We worked during the day and when we had dinner, they got up for breakfast, and recorded their tunes at night. So there was 24 hours of music going on.

"It was quite an extraordinary two weeks. Total madness, but great fun."

Chances are that 'Product' will make the charts, and it would be no surprise if the disco-tinged single 'Soho' scored, too. Brand X are, after all, the most successful British jazz-rock band ever.

"Well, there aren't many others," says Phil. "I heard Turning Point at Ronnie Scott's, and they were terrible. A lot of old jazzers. There was a Flora Purim clone and a Chick Corea clone. Terrible.

"The trouble is that it is very uncommercial music. Take for example Cafe Jacques, a band I've flirted with on various sessions. I feel very sorry for bands that are doing what's basically unfashionable music. As far as I'm concerned, I'm not in Brand X for the success of it."

It's all right for Phil, though, but surely the other musicians involved would like to succeed.

"They realise that it can't be that commercial. It's instrumental music and there's bound to be a limited audience for it."

But hasn't there been talk of a jazz revival. Does Phil Collins think that's probable?

"Not really. But I was surprised the other day when Dave Cash (a disc jockey who's on the radio in London) played a couple of tracks off the album. They were the most unlikely tracks, too. Didn't even have any singing, and one was just two basses and drums.

"Actually, I've never made a penny out of Brand X. There's quite a large debt, in fact. I think Tony Smith (Genesis' manager) thinks it's worth subsidising because it's a worthwhile project. The thing is that when we've toured in the States, there's never been the same line-up twice. On one tour, Percy was the only original member left in it. But I suppose in a way that's part of its charm. It's pretty much a hit and miss kind of thing."

As he does with Genesis, Phil Collins tries to inject some broad humour into the Brand X stage act.

"I've been out of the group for two years, and it was getting very much art for art's sake. When we started off, though, I always saw it as a sort of instrumental version of the Bonzo Dogs." (Younger readers note: the Bonzos were a comic rock act who had a run of success in the late '60s).

Phil continues: "There were all these bands like Return To Forever being very cosmic. Hymn of the Seventh Galaxy and that kind of thing. So we just thought we'd go over the top and some of our titles were really out. It was meant to be a send up. We did the music seriously, but if you can relax an audience, they will absorb more.

"I don't want them on the edge of their seats thinking: 'There's a bar of five and a half there' or 'Oh, there's a bar of 11 and three-quarters.' That's not how I like to enjoy music."

AS IF GENESIS and Brand X weren't enough to be going on with, Phil Collins is also working on his own solo album at home on an eight-track recorder (and that'll be out during the next year) in addition to the new Genesis album, the new version of 'The Lamb', and the Banks and Rutherford solo sets.

Busy, busy, busy.

Plus, there's all Phil's session work, too. Think of an album and it seems he's on it.

"There's John Martyn's new one. I met him at Glastonbury when I did a gig with Peter (Gabriel). John Martyn had been trying to get in touch with John Giblin for ages to get him to play on an album. He told John Giblin to pick his own musicians, so Giblin asked me and we did some recording at my house. I'd known John Martyn's work. I liked it. That's why I did it. It was great.

"Then there's Peter's new album. I did two days at the Townhouse studio with him, with Steve Lillywhite producing. Peter said I couldn't use cymbals, so I put them back in the case, and it's just drums.

"I like working with Peter. We used to be very close in the band. But he needs an iron hand. He had it in Genesis, with Tony Bank's very logical approach.

"On his own, though, Peter gets involved in so many projects — none of them totally. When I'm around, I give him a kick up the bum all the time. It'll be a good album. He's writing some very nice stuff."

Camel's new album is another one featuring a Collins cameo.

"A group that I've always thought of as a non-runner," says Phil. "But they've just surfaced with some great new songs. The producer was Rupert Hine who's a friend of mine, and Andy Ward the drummer is another friend, so there we are.

"Dave Greenslade's just done an album with artist Patrick Woodruff. I'm on that, too. It sounds dubious. A double album. All synthesizers. And it's got a story. But it's good in spite of all that. More like Walter Carlos or Tomita than Rick Wakeman. It's quite respectable stuff."

Phil nearly turned up on the next Tom Robinson offering as well, but it didn't quite happen. He enjoys telling the story.

"He wanted some different musicians instead of his band, so he rang me up, and I said I'd do it.

"I'd met Tom through Peter, and basically he's got this temperamental streak. 'Oh dear. I can't put it together. Oh God. The world's falling in on me.' One of those. So he rings me up again later. Says: 'I'm having trouble with my band. I'm not writing songs.' So I said: 'Okay, man, well give us a ring when you've got it together.'

"We were supposed to do it this week, but I'll be away. I mean if I think it'll be fun, I'll do it, if I'm around. I'm not in love with Tom's music particularly. Or Tom, for that matter."

He's just joking, Tom, just joking.

WHEN PHIL Collins isn't doing all this work, he spends some time at his rustic retreat near Guildford in Surrey. He's in the village cricket team (more of a batsman than a bowler), and he plays the occasional gig at his local pub.

He favours the washboard and Eric Clapton plays spoons.

"Eric's a neighbour of mine," Phil says. "The first time I met him, he'd actually got a septic finger from playing the spoons in a pub with his Mum. I thought this was quite funny. This man is the world's most famous guitarist."

Eric's Mum sings in pubs?

"Eric did a gig in Cranley the other week. His Mum was onstage with him, and his Aunt was on stage with him. He's a very, er, rustic bloke."

That might be the word.

"So, anyway, I rang him up and asked him if he wanted to play the spoons in my local. It's a nice little pub. The people are mainly 35 to 40. Nobody ever talks about music. It's great.

"But the bloke who runs it plays guitar and harmonica, and he had this friend to stay who plays the trumpet. It's a little duo, and they asked me if I'd like to play washboard with them. The trouble was I couldn't find one. In the end, Eric's Dad, who works for British Aerospace and used to do Concorde design, he made one for me."

This story gets weirder as it goes on.

"Well, when we turned up for the gig, the trumpeter didn't have his trumpet with him. So they said to me: 'Do you play guitar?' So I said: 'I don't. But the spoons player plays a little guitar.'

"We did a lot of old skiffle numbers. It was a great evening."

For some people, Phil Collins may seem the epitome of a rock superstar dilettante. Free to fool about in his local pub and make celebrity guest appearances on other people's albums because of the wealth he's made from flogging round American ice hockey stadiums. Just another overpaid looner.

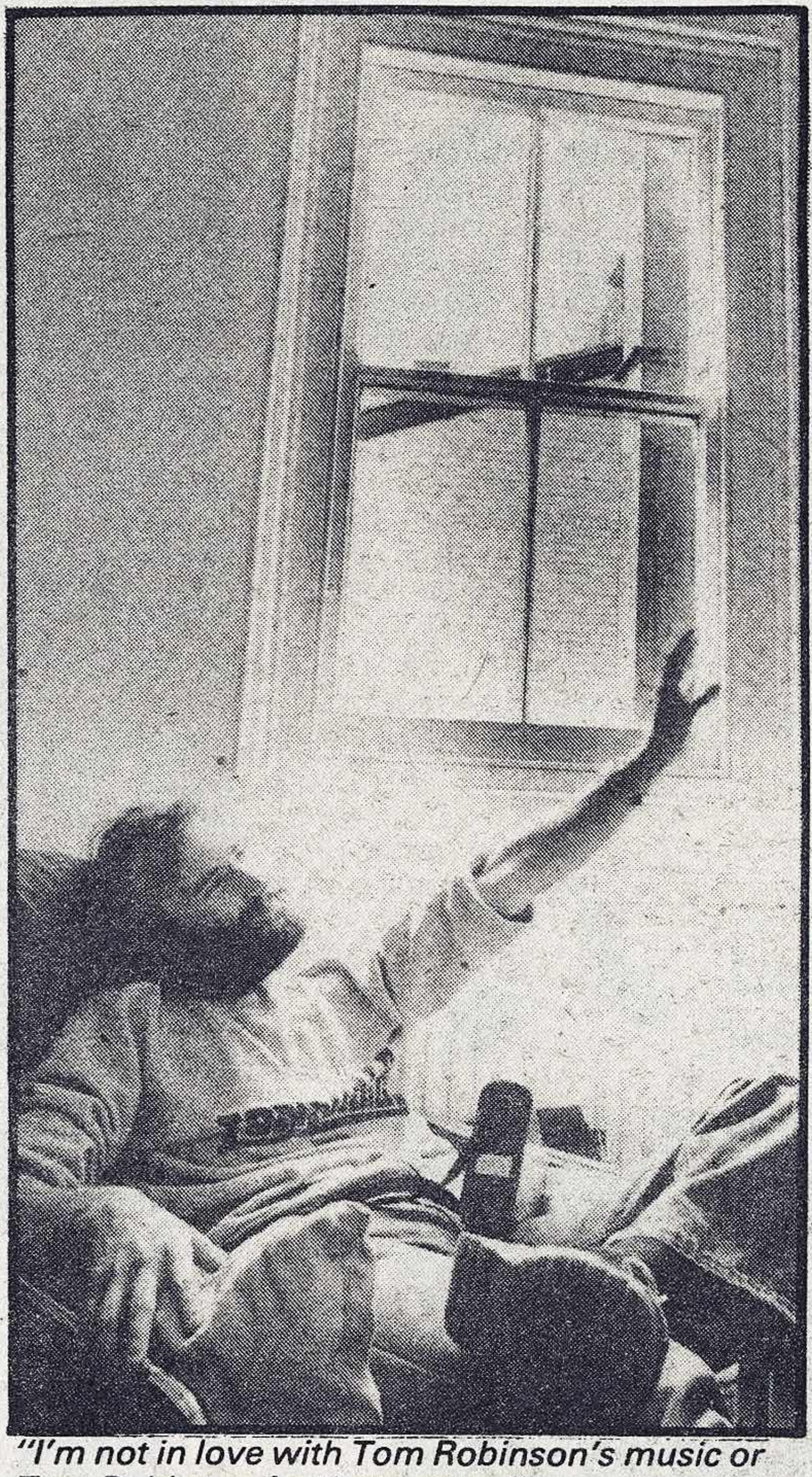
That's one way of looking at it. Speaking personally, I hold no brief for Genesis or Brand X. I find both largely incomprehensible. But it seems to me that Collins and his pals bring a very positive spirit to their music. While it's true he can afford to adopt a generous approach towards other musicians, nothing says he's obliged to.

Talking about the success of Genesis in the States, Phil Collins isolates what seems to me to be the good thing about many British exports, whether old wave or new.

"Our music is really quite unlike anything they do themselves. I mean even the bands that have tried to copy us, like Kansas or Rush, they still end up sounding American.

"I mean, I've talked to American drummers. One once said to me that while American drummers can play, English drummers have ideas and form. And I think that's true with bands, too. That's why you just get straight ahead rock bands that come from America, but we seem to know how to give the music some extra form, with a lot of ideas.

"It's a generalisation, I know, but I think it's probably true."



"I'm not in love with Tom Robinson's music or Tom Robinson for that matter."

JANE AIRE
AND THE BELVEDERES

NEW ALBUM · OUT NOW

▶ NEW SINGLE
▶ 'BREAKING
▶ DOWN
▶ THE WALLS OF
▶ HEARTACHE'

ON TOUR WITH LENE LOVICH
October
12 SHEFFIELD POLY (2 SHOWS)
13 LOUGHBOROUGH UNIVERSITY
14 SWANSEA TOP RANK
15 MALVERN WINTER GARDENS
16 EXETER ROUTES (2 SHOWS)
19 NORWICH UNIVERSITY
21 BRISTOL LOCARNO
22 BIRMINGHAM ODEON
23 HANLEY VICTORIA HALL
24 LIVERPOOL UNIVERSITY
26 GLASGOW APOLLO
27 ABERDEEN CAPITOL
28 ST. ANDREWS UNIVERSITY
29 EDINBURGH TIFFANY'S (2 SHOWS)
31 NEWCASTLE POLY
November
1 CARLISLE MARKET HALL
2 SALFORD UNIVERSITY
3 LEEDS UNIVERSITY
4 DUNSTABLE QUEENSWAY HALL
5 GUILDFORD CIVIC
6 HAMMERSMITH PALAIS

Virgin

STRIPEY BLAZERS ARE BACK

L to r: Enzo, Tony, Kevin.
Pic: Mike Laye

SQUIRE — another mod band. But more than just another mod band, says PAUL DU NOYER.

IN AMID the wet-wiped plastic and chip-grease chic of a Camden High Street Wimpey Bar, Tony Meynell of the mod band Squire is telling me all about their record.

"I wrote 'Walking Down The King's Road' when I was walking down the King's Road." No kidding, Tony?

"I was just thinking about what it used to be like, trying to imagine if I'd been there 10 or 15 years ago — what sort of things I'd be doing, the sort of things I'd be hearing — and why it wasn't the same any more. And I started thinking that perhaps it could be the same one day. So I wrote a song about it."

Put out through Arista on Secret Affair's I-Spy label, and produced by Dave Cairns and Ian Page of that group, this debut single should spread the word on Squire, the most promising of the mod acts yet to get some real recognition.

Squire's music is planted solidly inside the Sixties: especially the Beatles, the Stones and The Who. What marks them apart, besides stripey blazers and a fondness for the Stevie Marriott school of hair-control (find the middle and attack) is a fresh and lightweight sound of high danceability ("The kids are gonna think, 'Why go to discos when we can see The Specials, or Squire or The Selector, and dance to them?'"). Plus they've got a writing talent that promises to see them through even after all the mod trappings have fallen away, as surely they must.

Now down to a three-piece, Squire are: bass-player Enzo, guitarist and writer Tony Meynell and, a fairly recent addition, his brother Kevin on drums.

Growing up, like The Jam, around Working the band began to take shape when Enzo's group, then obliged to play a rag-bag of cover-versions, teamed up with Tony: "I just had this tape of my songs, took it up to Mark Perry and he said 'Great, go out and find yourself a band.' And that was Squire. "When we hit London, I thought we were the only mod band. I was really surprised."

Kevin: "We're definitely the most 60's sounding group. But it's not important to the kids now whether you sound 60's, 70's or 80's."

And Tony again: "I thought we'd go back to the roots and work our way out from there — maybe in the way the 60's should have turned out, without going through all that hippie stuff — let's go another way and see what it could have been.

"No mod band would ever, I hope, sit down and think 'Oh well, that's it, headbands on, move into the Psychedelic Revival now.' I wouldn't do it, wouldn't want to. I'll go my own way and hope I'm going the right way."

Squire's view of the mod revival (alright, 'renewal', then) is pretty realistic — there's an acknowledgement that it's helped them, and that it's up to them to prove themselves when all the attention wanders off elsewhere. They look on mod's rise from cult to commodity with a passive detachment, casually accepting the inevitability of it all.

"Half of them don't know what it's about anyway," reckons Enzo. "They're just into the fact that it's a new thing and they want to do it. Every mod band you hear is completely different. None of them are the same."

Tony: "I think we'll survive. When it dies, turns into something else, we'll survive."

Enzo again: "It's like punk. The best of the punk bands survived. They're not the same as they used to be."

"When you come down to it," says Tony, "when you stand the mod bands up, a lot of them are exciting live, but when the time comes to release LP's then you've got to have good material — and I think we'll have the edge over them in that respect.

"A lot of bands call themselves mod bands, but just haven't got the following. They just haven't got that mod appeal, you can't dance to them, or something. Whatever it is, it makes them not a mod band. It's the mod movement which decides who's a mod band and who isn't."

Already the record companies are showing interest in the outcome of Squire's present one-off arrangement with I-Spy; the fate of 'King's Road' should decide what kind of long-term deal the group can secure. Meanwhile you can check more Squire product on the Bridge House 'Mods May Day' album, although the band are less than happy with the recorded quality of their contribution 'B.A.B.Y. Baby Love'.

Oddly moderate, these mods, quite conventional really; they're quicker to shrug shoulders than to get controversial; they throw about words like 'clean' and 'smart' with great approval. They'd never heard of The Human League. What can it all mean?

Whatever your stance on sta-prests (and the more weak mod records I hear the less enchanted I am), keep a kindly eye out for Squire. Find out that there really *is* life after Woking.

SQUIRE
THE NEW SINGLE
WALKING DOWN THE KING'S ROAD
SEE 2
I-SPY RECORDS

How to get away with half fare on a train.

If you're under 14 years of age, no problem.

If you're over 14, it's not so easy.

Unless, of course, you're a full time student. In which case you can buy a British Rail Student Railcard which gives you 50% off Ordinary Single or Return or Awayday tickets. You can also use your Railcard on Sealink services to the Channel Islands and Ireland.

And it'll only set you back £8 a year, valid from 15th September 1979 to 30th September 1980.

So whether it's nipping home to see the folks, visiting friends, or going up to town for a party or disco, it could save you a lot of money over the year.

If you're a first year student and open a current account with Lloyds Bank before 31st October, 1979, you save even more.

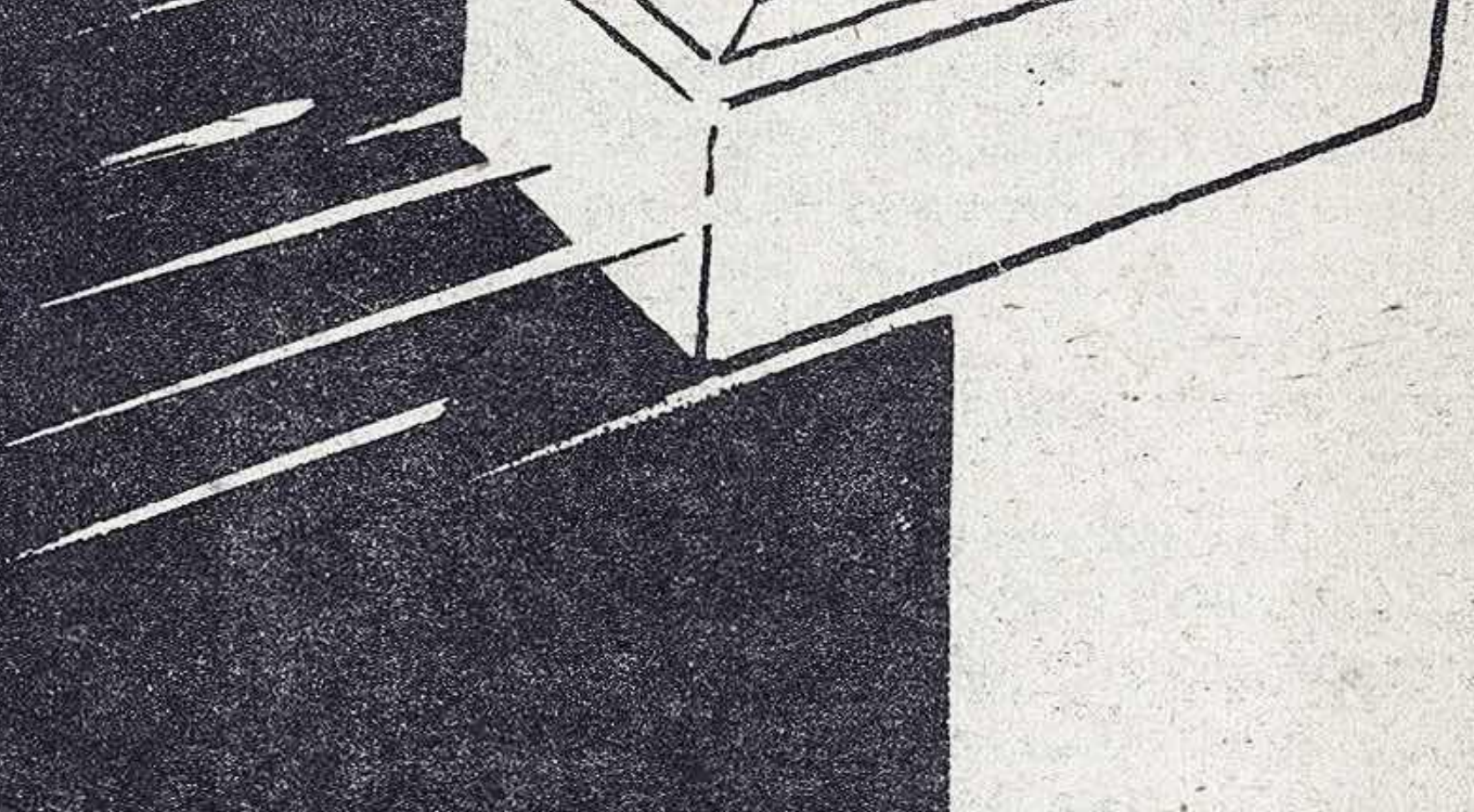
Because they'll offer you a £4 voucher towards the cost of your Railcard.

For full details, pick up a leaflet at any British Rail station.

British Rail Student Railcard
Y 000/683

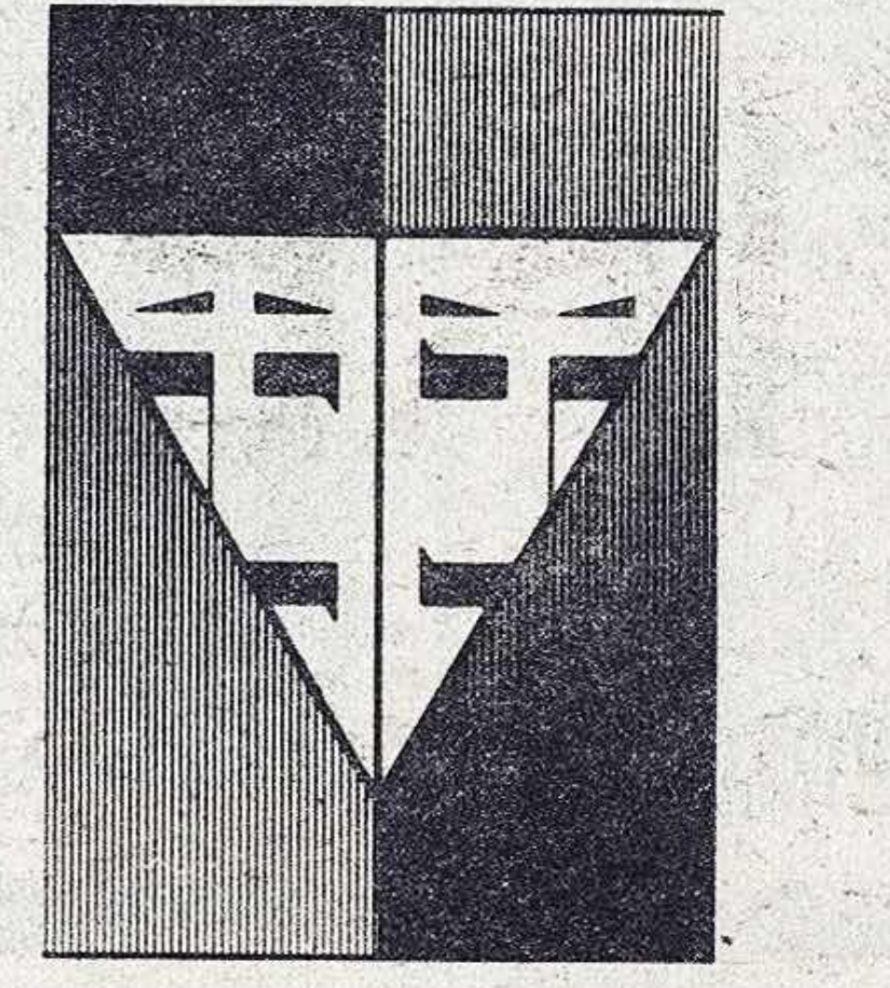
Student Railcard
Half price travel

THE CROOKS SINGLE



blueprint BLU 2002

JAGGED FIRES MARK THE PICKET LINES...STOP!



GET INTO THE CRACK
GET INTO THE RUTS
Virgin
V2132

154

WIRE

Album & Tape

Blondie

EAT TO THE BEAT

YOU'LL GET IT CHEAPER AT OUR PRICE

£1·25 OFF

REC. PRICE £4·99

OUR PRICE £3·74

Featuring their new single 'DREAMING'

OUR PRICE TOP 60

LONDON'S ORIGINAL ALBUM CHART

THIS WEEK	LAST WEEK	TITLE	R.R.P.	OUR PRICE
1	1	BOB DYLAN — SLOW TRAIN COMING	5.29	4.04
2	9	BONEY M — OCEANS OF FANTASY	5.00	3.75
3	2	LED ZEPPELIN — IN THROUGH THE OUT DOOR	5.00	3.75
4	3	GARY NUMAN — THE PLEASURE PRINCIPLE	5.00	3.75
5	7	CRUSADERS — STREET LIFE	4.69	3.44
6	5	EARTH, WIND AND FIRE — I AM	5.29	4.04
7	4	SUPERTRAMP — BREAKFAST IN AMERICA	4.78	3.53
8	20	SLITS — CUT	5.00	3.75
9	8	E.L.O. — DISCOVERY	5.49	4.24
10	12	SPYRO-GYRA — MORNING DANCE	4.69	3.44
11	13	POLICE — OUTLANDOS D'AMOUR	4.78	3.53
12	6	VAN MORRISON — INTO THE MUSIC	4.65	3.40
13	23	CLIFF RICHARD — ROCK 'N' ROLL JUVENILE	5.29	4.04
14	10	SIOUXSIE & THE BANSHEES — JOIN HANDS	5.06	3.81
15	11	TALKING HEADS — FEAR OF MUSIC	5.00	3.75
16	14	JUDY TZUKE — WELCOME TO THE CRUISE	4.65	3.40
17	NEW ENTRY	BLONDIE — EAT TO THE BEAT	4.99	3.74
18	19	COMMODORES — MIDNIGHT MAGIC	5.69	4.44
19	17	DONNA SUMMER — BAD GIRLS	6.50	4.75
20	21	JOAN ARMATRADING — STEPPIN' OUT	4.78	3.53
21	46	RICKI LEE JONES	5.00	3.75
22	NEW ENTRY	QUADROPHENIA — O.S.T	7.50	5.75
23	15	J.J. CALE — 5	5.00	3.75
24	16	RY COODER — BOP TILL YOU DROP	5.00	3.75
25	18	THE BEST DISCO ALBUM IN THE WORLD	5.00	4.20
26	31	FRANK ZAPPA — JOE'S GARAGE	5.29	4.04
27	24	TUBEWAY ARMY — REPLICAS	5.00	3.75
28	22	BLONDIE — PARALLEL LINES	4.99	3.74
29	26	BRAND X — PRODUCT	4.65	3.40
30	36	SOUTHSIDE JOHNNY — THE JUKES	4.65	3.40
31	NEW ENTRY	10cc — GREATEST HITS	4.99	4.19
32	25	JOE JACKSON — LOOK SHARP!	4.78	3.53
33	29	AC/DC — HIGHWAY TO HELL	5.00	3.75
34	NEW ENTRY	JUDAS PRIEST — UNLEASHED IN THE EAST	4.99	3.74
35	NEW ENTRY	SAMMY HAGAR — STREET MACHINE	5.25	4.04
36	38	ROXY MUSIC — MANIFESTO	5.31	4.06
37	NEW ENTRY	JETHRO TULL — STORMWATCH	4.99	3.74
38	47	B.52's	5.00	3.75
39	NEW ENTRY	FOREIGNER — HEAD GAMES	5.00	3.75
40	53	DAVE EDMUNDS — REPEAT WHEN NECESSARY	5.00	3.75
41	52	NILS LOFGREN — NILS	4.78	3.53
42	NEW ENTRY	CHEAP TRICK — DREAM POLICE	4.99	3.71
43	39	ALAN PARSONS PROJECT — EVE	5.00	3.75
44	NEW ENTRY	STRANGLERS — THE RAVEN	4.99	3.71
45	33	RANDY CRAWFORD — RAW SILK	5.00	3.75
46	NEW ENTRY	BUZZCOCKS — A DIFFERENT KIND OF TENSION	4.99	3.71
47	42	NEIL YOUNG — RUST NEVER SLEEPS	5.00	3.75
48	44	SAD CAFE — FACADES	4.99	3.74
49	NEW ENTRY	WHITESNAKE — LOVE HUNTER	4.99	3.74
50	30	TOM VERLAINE	5.00	3.75
51	NEW ENTRY	LEO SAYER — HERE	4.99	3.74
52	45	TUBEWAY ARMY — THE FIRST ALBUM	5.00	3.75
53	48	BOB DYLAN — AT BUDOKAN	7.99	5.99
54	NEW ENTRY	ELKIE BROOKS — LIVE AND LEARN	4.78	3.53
55	40	CHRIS RAINBOW — WHITE TRAILS	5.29	4.04
56	27	RAINBOW — DOWN TO EARTH	5.06	3.81
57	35	LIVE WIRE — PICK IT UP	4.78	3.53
58	NEW ENTRY	AFTER THE FIRE — LASER LOVE	4.99	3.74
59	NEW ENTRY	DARTS — DART ATTACK	5.29	4.04
60	51	SKY	5.25	4.00

Forthcoming Attractions

I Jahman, Wire, Bob Marley, Eagles, Barry Manilow, Blondie, Robin Trower, Yes, The Jam, Merton Parkas, Fleetwood Mac, Santana, The Police, Joe Jackson, The Pirates, The Bee Gees, Status Quo, Elton John, Boomtown Rats, UK Subs, Camel.

E.& O.E.
Prices Subject to manufacturers increases

£1·25 TO £2·50 OFF TOP 60

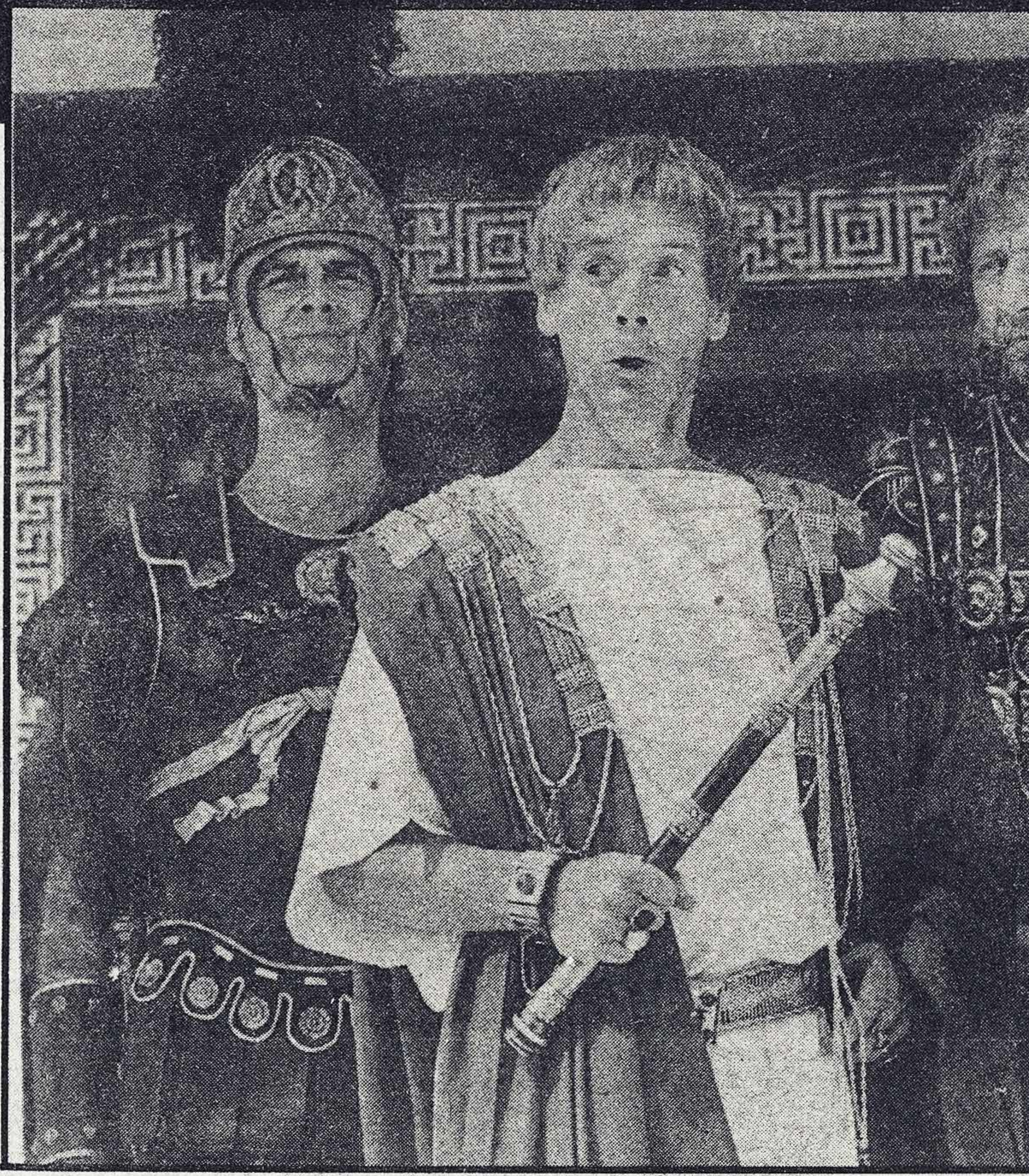
EXCEPT SOME TV ADVERTISED ALBUMS

137 CHARING CROSS ROAD WC2
TEL: 01-437 1713.
70 NORTH END CROYDON
TEL: 01-681 7107.
151 EDGWARE ROAD W2
TEL: 01-723 1883.
12 TOTTENHAM COURT ROAD W1
TEL: 01-636 4631.
14 CHASE SIDE SOUTHGATE N14
TEL: 01-882 5566
16 GOLDERS GREEN ROAD NW11
TEL: 01-455 1078.
95 CLARENCE STREET KINGSTON
TEL: 01-546 6353.
100 KENSINGTON HIGH STREET W8
TEL: 01-937 0257.
219A FINCHLEY ROAD NW3
TEL: 01-624 2217.
1 CRANBOURN ST LEICESTER SQ WC2
TEL: 01-734 7660.
29 RIVERDALE SHOPPING CENTRE.
LEWISHAM SE14 TEL: 01-318 2297
36 KINGS ROAD CHELSEA SW3
TEL: 01-581 0877

YOU'LL GET IT CHEAPER AT OUR PRICE RECORDS

THRILLS

Jesus: 'I Can Take The Knocks'



Above: Bob Dylan backlash starts in earnest.
Right: For what we are about to receive . . .

THE FIRST coming of Brian in New York City has brought the bible-thumpers flocking back from the woodwork. The latest Monty Python movie epic *Life Of Brian,* the story of an inept and reluctant messiah hanging around Jerusalem at the same time as Jesus Christ, has managed to incense just about every major religious group with the exception of the Muslims.

A fearsome alliance of jews, catholics and protestants have closed ranks to have the movie banned before it can deprave and corrupt the youth of America. The first move in this campaign was a march under the auspices of a group calling themselves Citizens Against Blasphemy. Chanting "close down *Brian*" the protesters started out at the Warner Communications building at New York's Rockefeller Plaza (Warners are the film's US distributors) and moved on to Cinema One, the scene of *Life Of Brian's* premiere.

Even on screen Brian doesn't have that good a time of it. The movie opens with the magi mistaking Brian for Jesus Christ, leaving their gifts of gold etc., and then taking them back again when they realise their error. It closes with massed crucifixion victims, Brian included, joining in the chorus of a classic showbiz finale "the bright side of life".

In what has to be the grossest of any Python production, replete with four letter words, comic executions, rotting corpses and general nastiness, Brian (played by Graham Chapman) is systematically victimised by the Romans, the Jewish Underground, creatures from outer space, and even his own idiot followers.

It is not, however, the blood, gore, expletives, or funny executions that have put the devout so uptight. What really brought out the ravening hordes of true believers was the Christ connection. You can laugh at anything you want, but you don't laugh at Jesus. The word blasphemy, after laying dormant for so long, has suddenly flown back into the headlines on this side of the Atlantic.

The massive irony is that, while protesters scream the word outside the cinema, John Cleese, playing a particularly vicious chief Rabbi, also screams it on the screen during a scene in which he supervises a brutally funny death by stoning.

Citizens Against *Brian,* however, feel incapable of seeing the funny side of what they are doing. They coast close to the edge of absurdity by treating the whole matter with deadly seriousness.

CAB spokesman the Reverent Roger Fulton, sees Brian right up there with the H-Bomb and the Red Menace.

"This is a new kind of attack on the traditions of the American people. A fundamental attack on our God and our faith."

Right wing pundit William F. Buckley even goes so far as to claim in his *New York Post* column that *Brian* should be banned because it opens the way for comedies set in Auchwitz and Russian labour camps.

Needless to say the Python team are a little bemused by these violent responses. Eric Idle admits that a chance remark on his part may have been partially responsible for the furor.

"Last time we opened in New York, with *Monty Python And The Holy Grail,* somebody asked me what our next film was going to be called and I said *Jesus Christ: Lust For Glory*. It's a joke that's backfired rather badly since people now think that Brian's about Jesus Christ. Blasphemy . . . it's absolutely a made-up concept, created by people who don't want you to ask about things for reasons of their own. These are people with a vested interest in selling. They are the merchandisers of God. There are 540 churches all claiming they have the monopoly on God. They can't all be right."

Michael Palin also didn't see what the fuss was about.

"Religious groups have made the mistake of seeing the film as an attack on God and Jesus. It isn't. It's just a movie about ordinary people — devious, mucky human beings."

Jesus Christ or mucky humans, the blasphemy outcry has had some limited success. The Fortway movie-house in Brooklyn has banned the film and there seems a likelihood that other theatres might follow suit. Fortunately in New York the law doesn't provide any legal teeth for the protesters to sink into the Python crew.

In post Gay News England, however, the picture is a little different, since blasphemy now has an unfortunate courtroom precedent that could be invoked by Whitehouse *et al* if they so desired.

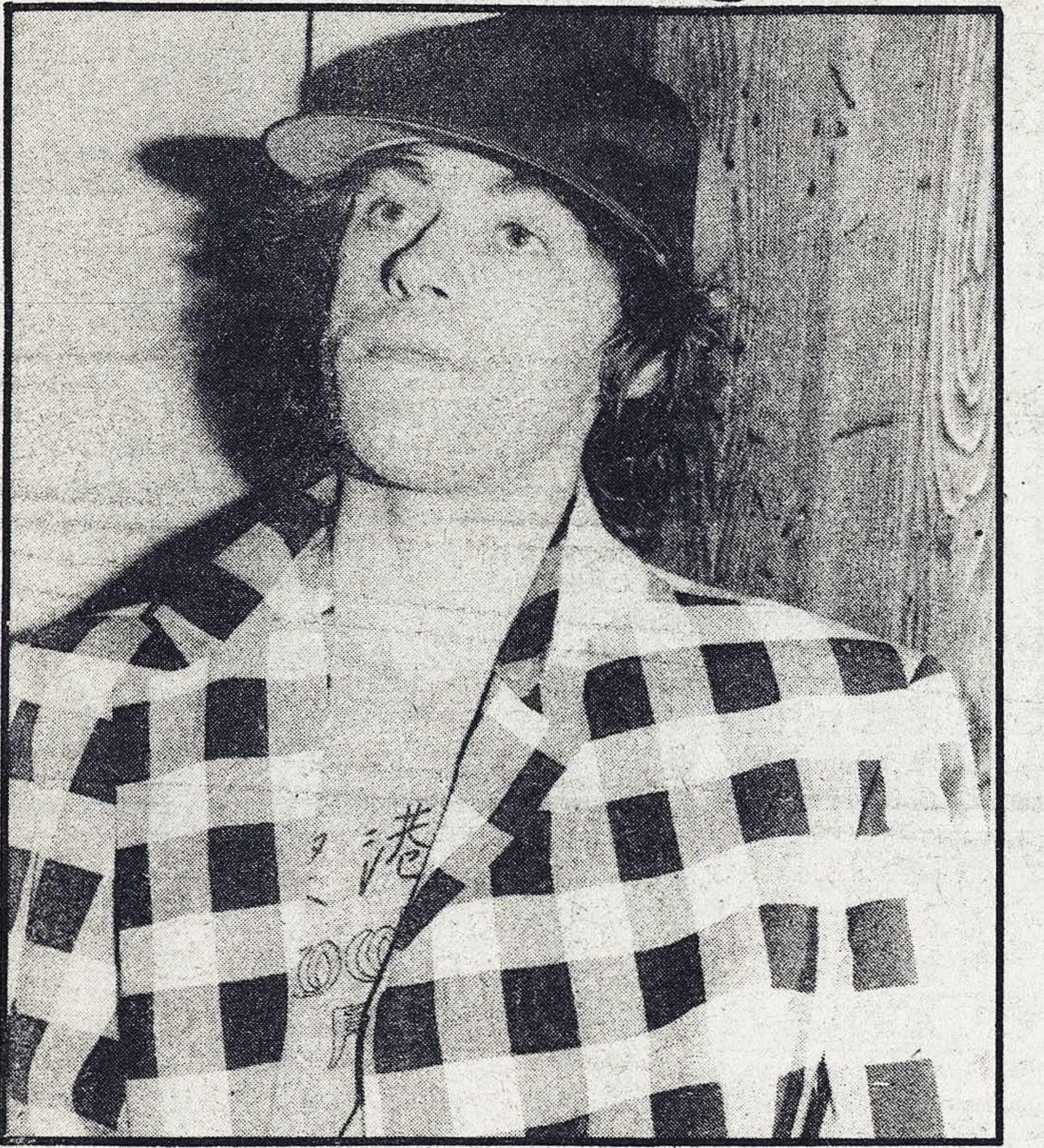
Jesus Christ remains unavailable for comment.

MICK FARREN

THRILLS

King Rat Loves Queen Bitch

Almost Tory Rocker Speaks Out



The archetypal Tory — A study.

IT SHOULD come as no great bolt from the blue that 'Modest' Bob Geldof has a "grudging respect" for number ten's current resident, Margaret Thatcher. Afterall the title of The Boomtown Rats' debut disc 'Looking After No. 1' sums up the whole Tory philosophy of tax concessions for the rich, cuts in public expenditure and so on.

When *Thrills* asked what the Head Rat thought of the dread Thatcher, voluble Bob allowed himself a smirk as he replied in characteristic one-line fashion: "From the dishonesty of the Labour Government to the absurd naivity of the Tory Government is one tiny step for mankind."

Further probing of garrulous Geldof revealed that no, he didn't vote last May and has no intention of doing so in the future. "That probably shows some ultimate cowardice," quoth he. But it seems that he's basically in favour of the current crew.

"I am glad that there is somebody who has got a bit of bottle in government," he said. "Obviously a lot of what she does worries me but more of what the Labour Government did worried me. I thought that the last Labour Government was the essence of ineptitude." How's that for illiteration.

"Their policies didn't work, he continues. "Whether the Tory policies work or not is, for me, irrelevant. At least they're trying alternative methods which are upsetting a lot of people and having to make them think. And that is positive.

"In a lot of cases I think confrontation is healthy. The strongest one inevitably wins and that is one of the evolutionary standards. (Quite — Ed.). What she's doing might be ignorant, pigheaded and essentially stupid, but I consider it brave."

Would Bob go as far to say that he respected the erstwhile Milk Snatcher?

"Yes. I respect her and yet she irritates me. I respect her because she says 'I was elected, so look pal I'm going to do it'."

JIMMY PAGE

THRILLS

Anarchy For The RAR

SHOCKED, stunned, and not just a little moved, *Thrills* is currently reflecting on its firm political stance. (Legs astride. Fingers in both ears).

And for why? We've just received a fearsome missive from Penny Rimbaud, of the fun-loving 'anarchist' pop group, Crass.

Contained in this dread dispatch is the belief that the band's last gig at Conway Hall was not broken up by The British Movement — as reported in *The Guardian* — but by "Socialist Workers Party bully-boys" who "proceeded to smash the heads of an opposition that they had created in their OWN minds. Paradoxically enough the 'workers' were attacking what was probably the 'worker' element of the audience. "Workers Unite," add Crass, "what a load of bollocks."

In the rest of the epistle, it's Rock Against Racism who get roundly ticked off. "You either supported the RAR/SWP/ANL angle or you were a 'fucking Nazi'," is their recollection of the movement's outset.

"If the RAR/SWP or the BM/NF want to use our gigs as testing grounds for their bigotry and blindness let them go ahead, because, ultimately, we believe that our message of CREATIVE TRUST will outweight theirs of BLIND HATRED. We are all victims of an oppressive and unthinking state," they rant, "slaves to a stagnant and corrupt system. If all we can do to deal with that is to involve ourselves in political in-fighting, what hope is there? The people of this country, be they right, left, black, white, man, woman, etc., etc., are ALL oppressed by the same things — rulers, bosses, clergy, police, army, etc., and NOT each other.

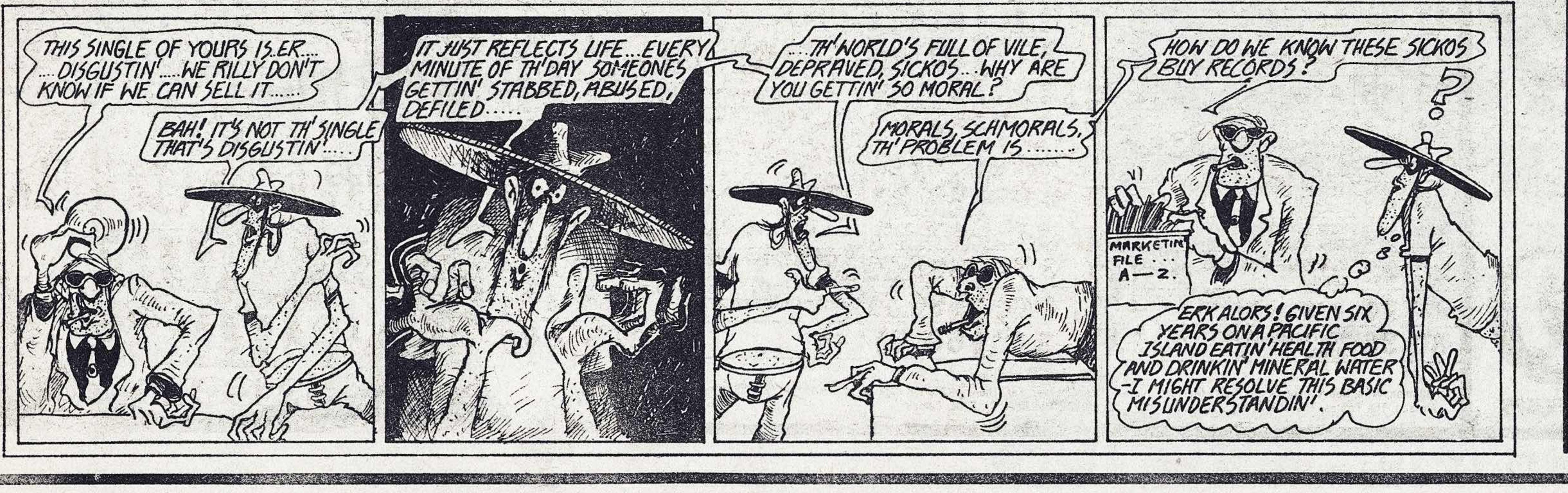
"It's time we stopped blaming each other for the problems that oppress us all and started pointing the finger in the right direction, that is THE SYSTEM."

So *now* they tell us. Honest, we'd never have guessed.

GUY FAWKES

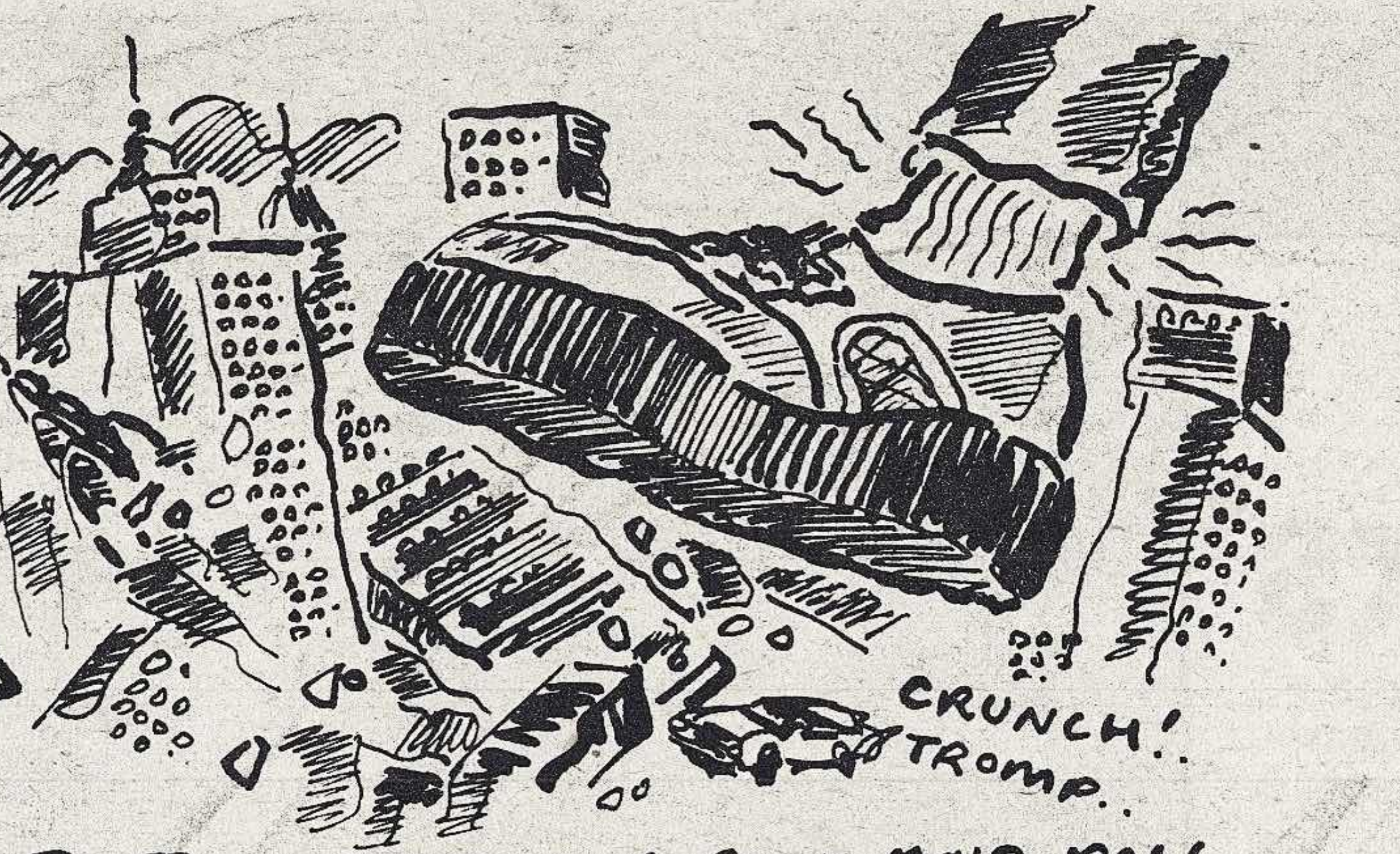
THRILLS

The Lone Groover — Benyon



THIS SINGLE OF YOURS IS..ER.... ....DISGUSTIN'.....WE RILLY DON'T KNOW IF WE CAN SELL IT......
BAH! IT'S NOT TH' SINGLE THAT'S DISGUSTIN'.....
IT JUST REFLECTS LIFE...EVERY MINUTE OF TH'DAY SOMEONES GETTIN' STABBED, ABUSED, DEFILED.....
....TH'WORLD'S FULL OF VILE, DEPRAVED, SICKOS...WHY ARE YOU GETTIN' SO MORAL?
MORALS, SCHMORALS, TH'PROBLEM IS.......
HOW DO WE KNOW THESE SICKOS BUY RECORDS?
?
MARKETIN' FILE ... A — Z.
ERK ALORS! GIVEN SIX YEARS ON A PACIFIC ISLAND EATIN' HEALTH FOOD AND DRINKIN' MINERAL WATER -I MIGHT RESOLVE THIS BASIC MISUNDERSTANDIN'.

BROTHEL CREEPERS OVER AMERICA

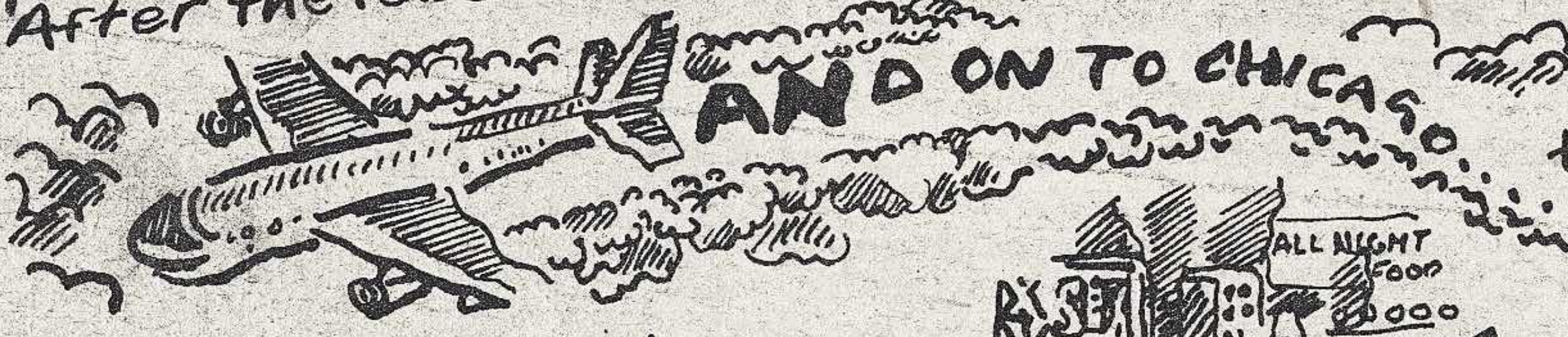

CRUNCH!
TROMP..

OR SUEDES OVER THE STATES

A ROCK AND ROLL RESCUE OPERATION

Part 2..

The Clash are in Chicago where the streets can be intimidating if you're a goddam, wimp, English white boy like me. Battered, old pimpmobiles limp around like wounded animals and the most popular taxi style resembles a mobile, size two hundred and seventeen Dr. Martens boot with a girder slapped around it for a fender and a MADE IN HONGKONG style colour scheme complete with painted on windows and driver. After the false start of Monterey, things clicked into gear in Minneapolis where it rains a fair amount and the Undertones and David Johannsen supported the Clash at the Civic centre and it became evident that a lot of Americans do still care about rock and roll rather than Rock Music. The excitement HAS finally touched the U.S., and though it's bad news for English isolationists and Public Images the Clash are not going to get lost over here. American rockers need the example of the Clash every bit as much as England, and when you think of the horrendous alternatives doing the rounds and the impracticability of the rock and roll population of the States being imported, common sense says that they have to get out here periodically to stamp their authority on the cowboys.

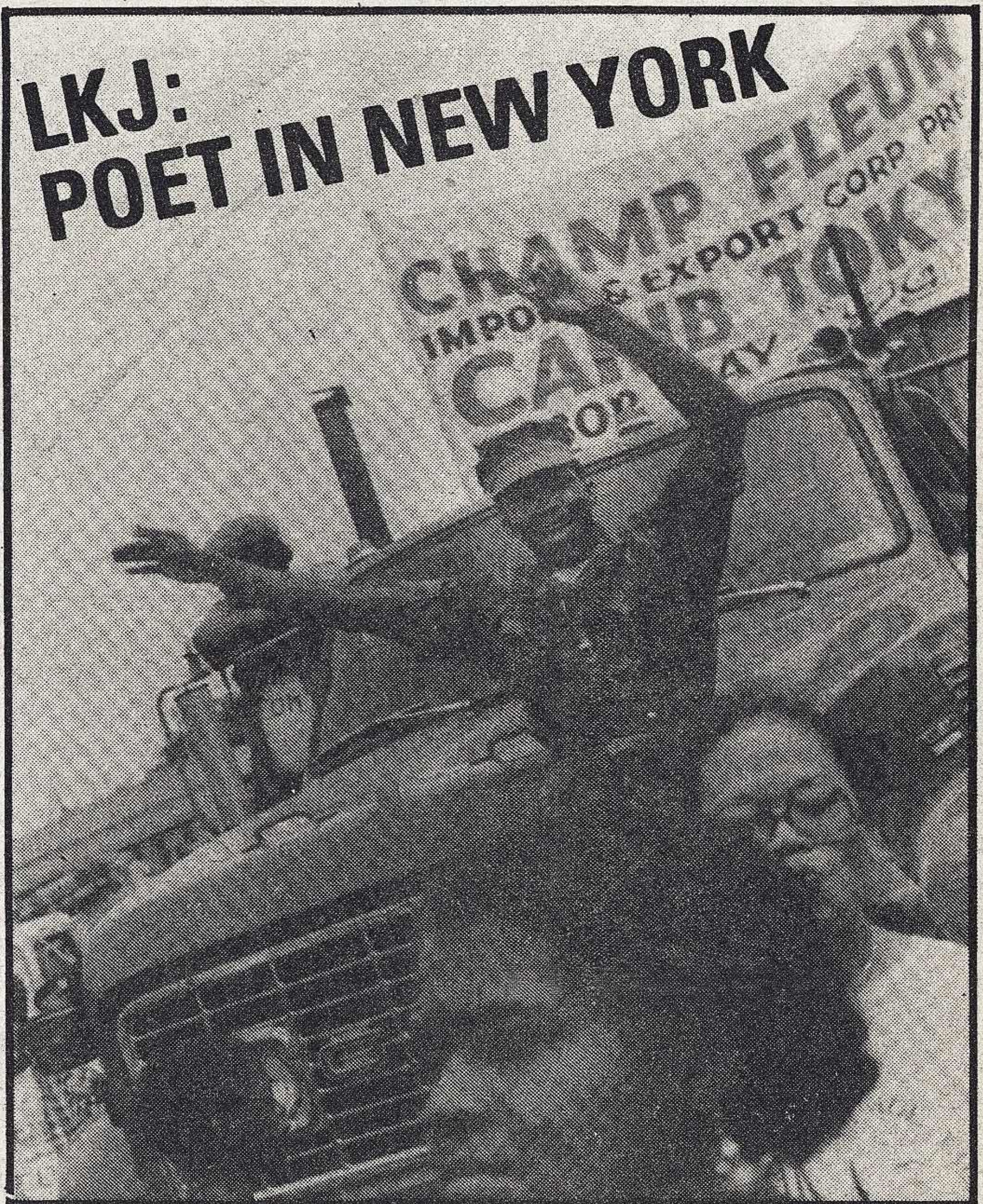


AND ON TO CHICAGO..

Where I hide behind a double-locked door from the violence and intimidation which is room service coming to tidy up and empty the ashtrays. A ride through darkened, beat-up streets, over heavyduty industrial bridges roughly banged together from enormous lengths of junk metal and tossed haphazardly over rivers of raw sewage and worse, delivered the Clash to their first Chicago show at the Aragon ballrooms. The Aragon is the result of mating the Ponderosa ranch with the Albert Hall, setting it down in Blackpool in Scots week and calling in the Mongol hordes. And the Mongol hordes love the Clash! The Undertones and Bo Diddley stoked up the rampant insanity and by the time the Clash had finished their set the audience had melted down into a heap of steaming insides and twitching nerve ends slithering around the floor of the theatre. Songs like, The Right Profile, Guns in Brixton, Revolution Rock are being infiltrated into the older material and making for a great new Clash set. This band is still rock and roll central and the standards they're setting on every level are still so high. Any of the popular English criticisms of them have to be measured against their admirable achievements. GOT TO MOVE NOW – NEXT WEEK AMERICAN T.V. AND THE MEANING OF LIFE.

ALL NIGHT FOOD
ALL NIGHT NIGHT.
BIG
HEY! I GOT SOMETHIN' HEAH FOR YOU BOY!!
CHICAGO CALLING

Part 2 of our compelling, heart-rending serial
— Clash USA '79.
By our man on the spot — Ray Lowry



LKJ: POET IN NEW YORK

NO ONE KNOWS how many Caribbean immigrants now live in Brooklyn. Most of them, it seems, are in the country illegally, and live in fear of deportation. So when the census taker knocks on the door, they don't answer.

On one day each year, though, the people pour out of the mean tenaments, not to be counted, but to celebrate. It's the annual Labour Day Carribean Carnival. This year, the official count (always an underestimate) was one and a half million people thronging up and down Eastern Parkway.

What a party! The wide avenue is a solid mass of humanity, snaking and skanking, up, down and around. Flat-bed trucks carry sound systems blaring calypso or costumed dancers. Men in loin-cloths, their bodies smeared with black paint and decked with chains, girls in body-stocking space suits.

And through this mayhem strolls Linton Kwesi Johnson, looking for an island of sanity that is not to be found.

"This is something else," he exclaims. "I've never seen so many black people in one place yet! The most we get at the London Carnival is a quarter million. But this . . ."

The original plan was for Johnson to do a likkle reading of his poems, and maybe reason a while with some of the people. But the laughing, lurching, dancing and drinking crowd don't look like they are going to be very receptive towards anything with a decibel count on the low side of a Concorde jet.

So he cuts out. No big thing. The Evening's schedule calls for a poetry performance slot, supporting the Mighty Diamonds at My Father's Place, a suburban rock club that on Monday nights goes strictly reggae-wise.

In addition to the usual clientele of college couples, dread brethren from Brooklyn pile into cars for the ride out. Johnson calmly reads his poems unaccompanied. 'Five Nights of Bleeding' and 'Doun De Road' from 'Dread Beat and Blood' elicit respectful attention from the audience. 'Want Fi Goh Rave' draws a few laughs.

After the reading, the club's backstage area throngs with Rastas, Peter Tosh bursts into the dressing room, spewing "bloodclats" and "iries" a mile a minute. Gregary Issacs comes in. Johnson asks him how Virgin Records are treating him; says he found they had "a colonialist mentality". Issacs says things are cool, and he's "just passing through."

Everyone watches the Mighty Diamonds, backed by Brooklyn's own New Breed, sing a brilliant set. After the show, Johnson is sitting in the limousine Island has provided, a glass of cognac in his hand, looking happy. A local Long Island girl peers into the limo. "Hey Linton," she calls, "we thought you were working class."

"Naw," Linton shouts back. "I'm stinking bourgeoisie."

The limo pulls away.

RICHARD GRABEL
THRILLS

Both pics: Joe Stevens

Thats where I live!
Been empty for a long time
Day-glo Punks
Army of Students
High-rise nag
Couple of Drag Queens
Dirty Old Man
Newly married couple

THE TRAINSPOTTERS

High Rise

ARIST 290

ARISTA

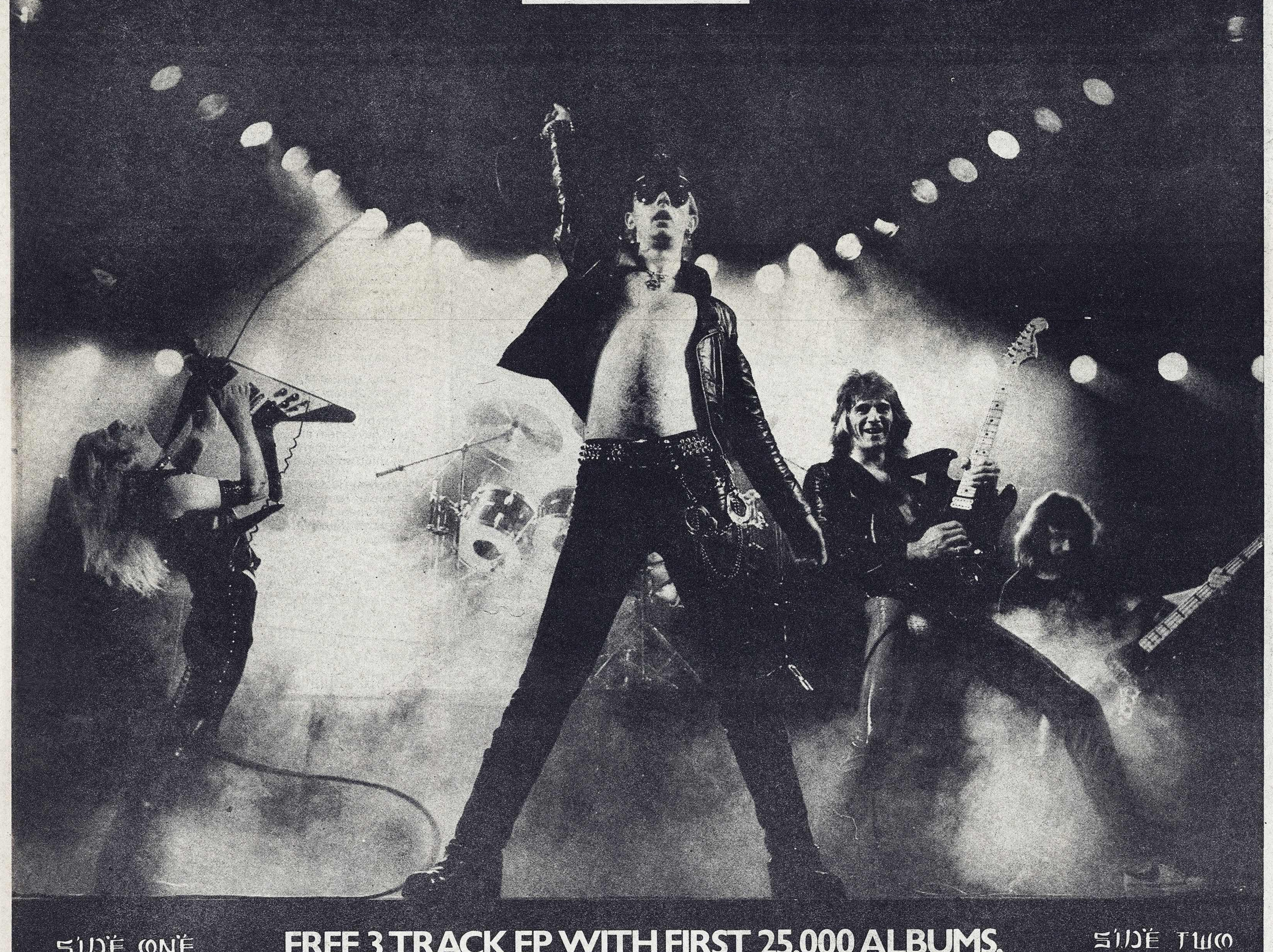
Judas Priest is Unleashed In The East

Judas Priest

Judas Priest—hailed throughout the world as the undisputed champions of Heavy Metal Rock 'n' Roll—made their reputation playing in front of the crowds. 'Unleashed In The East' is Priest Live. Recorded in Japan earlier this year, the album rings, from first scream to last, with the unmistakable sound of a band at its most exhilarating. And the sound of an audience throwing traditional reserve to the four winds with an abandon bordering on hysteria.

"Unleashed In The East is compulsive buying for all devotees of heavy metal."
Steve Gett, Melody Maker.

"This is one of the finest HM albums I've heard all year."
Geoff Barton, Sounds.



SIDE ONE
EXCITER · RUNNING WILD
SINNER · RIPPER
THE GREEN MANALISHI
(WITH THE
TWO PRONGED CROWN)

FREE 3 TRACK EP WITH FIRST 25,000 ALBUMS.

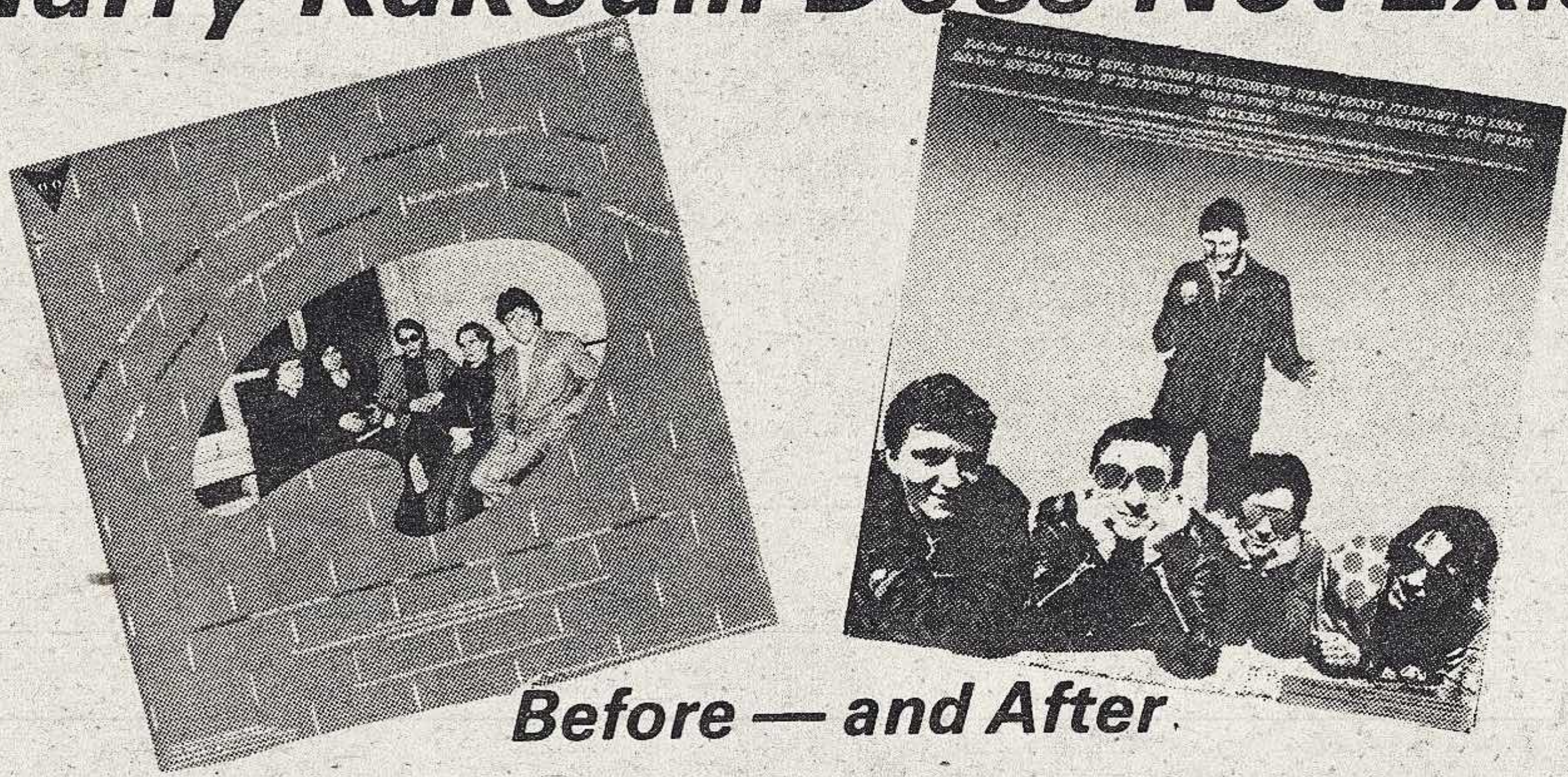
Features outstanding live versions of 'Rock Forever,' 'Hell Bent For Leather' and 'Beyond The Realms Of Death,' unavailable elsewhere (tracks also available on cassette).

'UNLEASHED IN THE EAST'

CBS
Album: CBS 83852
Cassette: CBS 40-83852

SIDE TWO
DIAMONDS AND RUST
VICTIM OF CHANGES
GENOCIDE
TYRANT

Harry Kakoulli Does Not Exist



Before — and After

In the grand tradition of a Stalinist re-write of history former Squeeze bassist Harry Kakoulli has had his picture and name credit removed from the sleeve of the 'Cool For Cats' album.

In slightly dubious circumstances, he alleges, Kakoulli was departed from this newly super-successful band some two months back. "I don't even know why they asked me to leave," he says now. "To my knowledge there were no problems within the band and no arguments. I haven't had any money or any wages at all since I was asked to leave and now my work isn't credited anymore."

Instead, the rear of the 'Cool For Cats' single sleeve has been altered. A picture of the band that included Kakoulli's mug has been replaced by one that shows new bass-player John Bentley.

In addition, it is now Bentley's name alone that apparently plays the bass on the record, or so the credits read. "The songs haven't even been remixed," says a justifiably sick-as-a-parrot Kakoulli. "I was as much a part of the Squeeze production team as anybody."

According to Squeeze publicist Alan Edwards the band are highly embarrassed by these strange artwork developments.

The situation came about, he maintains, when the art department at A & M, the band's label, incorrectly took the initiative over altering the sleeve.

Furthermore, Edwards claims that no animosity exists between Kakoulli and the other members of his former band and that guitarist and songwriter Chris Difford will be working with Kakoulli on a solo single.

Thsi, though, states Harry Kakoulli, is not the case: "As far as I know they're not doing any work on my tapes at all. At the moment I'm touring with Sadista Sisters to get money."

THRILLS

Jerry Lee tight as a fist shock!

Render Unto Caesar, Jerry Lee . . .

It's been One Of Those Weeks for Jerry Lee Lewis.

Jes' fuh starters rock'n'roll's longest-running tragi-comedy was given a court order to pay 100,000 dollars in damages to his former bass player for a 1976 shooting incident at the home of his estanged wife.

Then Jerry's "doctor", George "Nick The Greek" Nichopoulos, got into trouble over some silly business about giving too much medicine to Jerry and that other good ol' boy, Elvis Presley.

But the real bother got going when the fellers for the Internal Revenue department went calling on Jerry at his Memphis home to see if he had personal property to the value of 200,000 dollars — the amount that ol' boy owed them in back taxes — that they could seize.

Now, I don't know if they came up with the goods but they certainly disturbed ol' Jerry a mite when they unearthed his personal stash of smoke and coke!

Seems to a lot of us fellers, though, that as a fine God-fearing Southern boy Jerry should've expected something like this. See, Jerry'd gone and done something wrong! That ol' boy'd gone broke his word!

Why, back in March the Revenue boys had returned Jerry's fleet of 20 cars, motorcycles and tractors (and Texas chainsaws, prob'ly, too). Now they were going to have gone and auctioned them off to pay for Jerry's taxes. Then Jerry told them that if they gave them all back he'd come up with the money. Once they were back in his hands, though, Jerry gone and changed his mind and told them they couldn't have his money, neither!

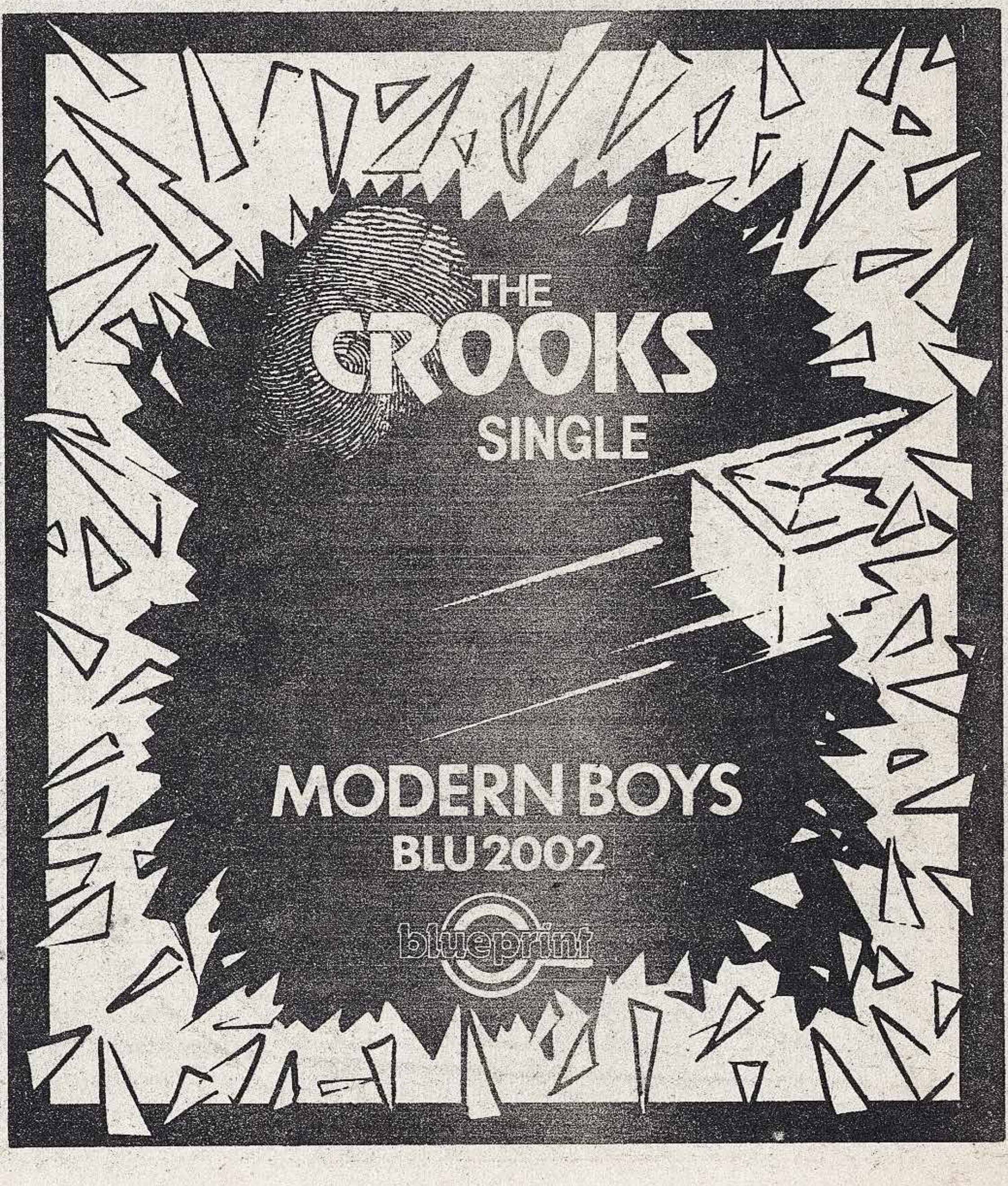
Anyway, just like dozens of times before (earlier this year, for example, Jerry was put on probation for driving his Rolls-Royce whilst under the influence of "drugs") Jerry was charged by the Memphis sherriff's office and released on bail of three thousand dollars.

Mind you, there is a certain amount of controversy about this whole matter as Jerry Lee has for long derided the weed as not being A Man's Drug and has always been renowned for his preference for booze and benzies. In which case possibly this is all a plot by Republican undercover agents attempting to discredit anyone connected with rock music and, thereby, by implication Jimmy Carter and Jerry Brown and, . . . etc etc.

CHRIS SALEWICZ

THRILLS

SKIDS
CHARADE
NEW SINGLE
ON VIRGIN
VS288
PLAY NOW!
Virgin



Everything You Wanted To Know About Sexism

This relatively limited article arises out of arguments and discussions at the *NME* editorial about two advertisements in last week's issue for one Foreigner album, 'Head Games', and one Whitesnake album, 'Lovehunter'.

These advertisements utilised extremely 'sexist' representations of women and suggested objectionable sexual stereotypes of both sexes, and as I found the *NME's* carrying of same 'ethically' unnegotiable, I was asked to make the criteria for disgust — and discussion — public, as a second best to assassinating the ad depts concerned, refusing to publish such adverts, or quitting.

It's really very simple. Examples of the forms of women's oppression (a relationship is oppressive when power or force is used to prevent those who are oppressed by the relationship from satisfying some of their needs, wants, desires, where these could be satisfied without preventing other people's equal satisfaction of the same needs, etc) are numerous, be it lack of economic independence or lack of freedom to express her own sexuality, etc. *(Oh yeah, dead simple: Thrills Ed.)*

Rock and roll, the rock and roll media, continues to kid itself about some idea of socio-cultural 'radicality' — fingers on the pulse of youth, politics, new images and ideas — whereas in reality it is for the most part nowhere near this hollow myth.

Rock and roll's *laissez faire* liberalism supports the repression it purports to attack.

Illustrations such as the Foreigner (implicit rape fantasy) and Whitesnake (explicit sexual power relations) keep intact, reactionary ways of thinking and behaving, by the subjugation of female sexuality to that of the male: a subjective view presented as objective (it's only 'natural').

Such ideological instances, if you like, are not autonomous from either the mode of production — heavy (sic) rock and roll — or the context within which they appear. The use of a female (or male) body need not necessarily signify 'sexism' per se; the cover of the new Slits' album, 'Cut', is offensive more because it flaws an otherwise negotiable production through a naive, over-zealous public baring (sic) of an expressive notion of femininity felt to be valid by a particular group of female musicians: but a mistake of their *own choosing.*

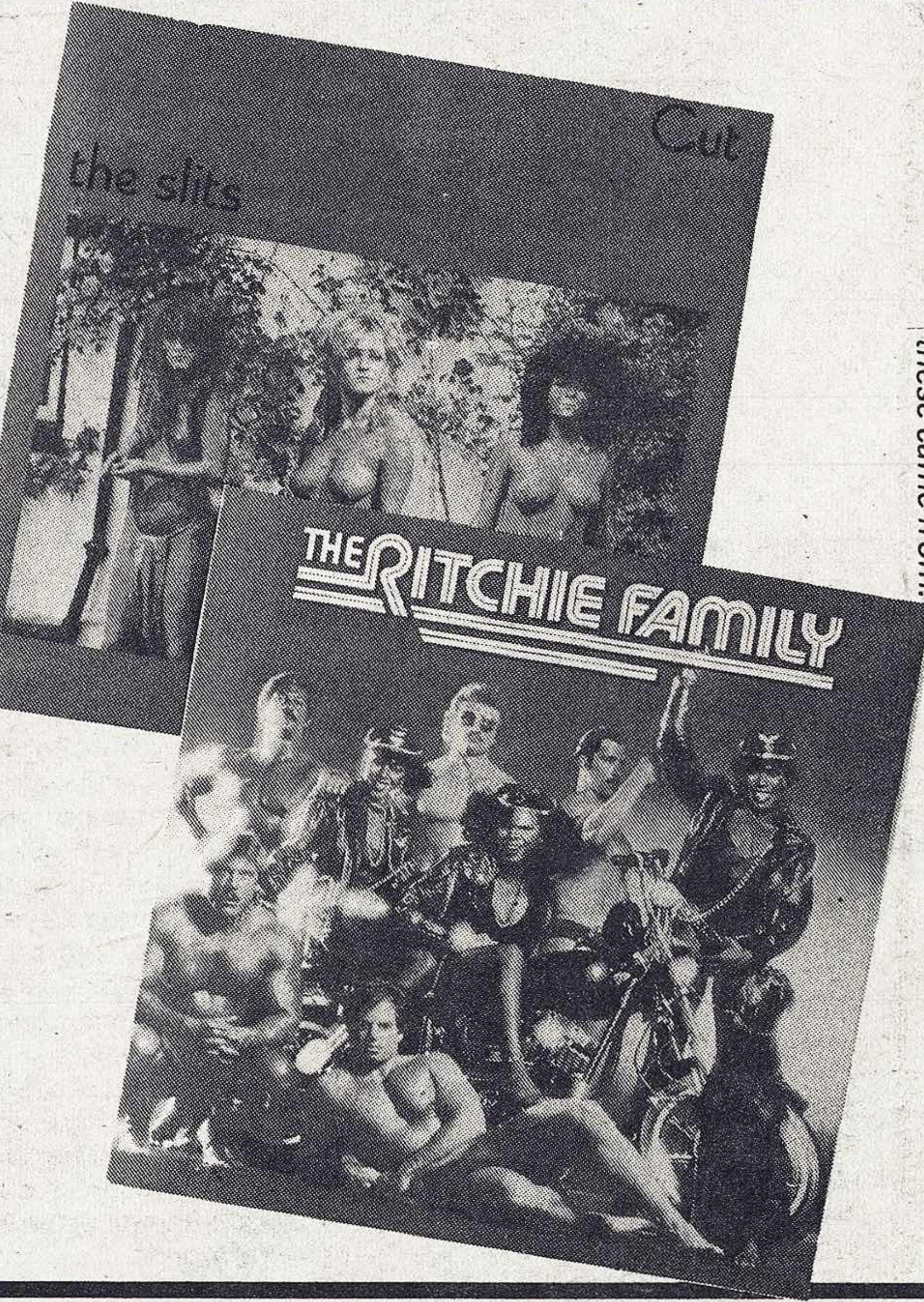
A none too subtle contrast with another contemporary three girl/woman group, The Ritchie Family, emphasises the difference in strategies. Here we have a cover which manages to present both male stereotype (a caricature of the strong, dumb, Man The Hunter archetype?) and female (slinky seductress who has no other role in life beyond that) — typical girls, typical boys, *'just another marketing ploy'* as the Slits themselves assert.

That's it precisely. There is financial investment at base in upholding general stereotypes in the media; the 'reality' which all such representations build up is a harmful fantasy which doesn't help anybody — no matter how relatively 'mature' they might be — to come to terms with their own sexuality or that of others.

Apologies for any preachiness, and for bringing a complex matter down to the lowest common denominator level of arguing random instances off against one another . . . there's a lot more.

IAN PENMAN

THRILLS



Two of the offending items — and there's plenty more where these came from.

Never mind the gollocks, this is Jimmy Lydon.
Pic Joe Stevens

New Anglo-Irish Disco Initiative

In an unholy alliance of cultural forms, one Jimmy Lydon, younger brother of John Lydon (one of three), has made the first 'Gaelic Disco' record.

The disc, which is indeed called 'Gaelic Disco', features a walloping dancefloor beat allied to a rolling Irish jig riff picked out on a banjo while JL Mk II bawls out near-indecipherable lyrics in a style not unreminiscent of big brother. The lyrics — "it's a good job you can't hear 'em, they're not particularly good" — seem to consist mostly of the phrase, "You're one of the lads, one of the lads . . .". Flip is a rather uninteresting dub version. Bet you can't wait.

Despite protestations to the contrary by Jimmy the whole sounds not wildly unreminiscent of recent PiL offerings, which hasn't proved enough to stop at least one major label from expressing deep interest in releasing the record.

The demo tape also included various ethnic Irish laments, such as are popular in the Lydon household, which one slightly flustered executive took for Jimmy's offering and promptly said how great he thought it was.

Whatever happened to Chris Jagger?

W. B. YEATS

THRILLS

SQUIRE

THE NEW SINGLE

WALKING DOWN
THE KING'S ROAD

SEE 2

I-SPY
RECORDS

the stranglers
NEW ALBUM

the Raven

UAG 30262
(CASSETTE TCK 30262)

UNITED ARTISTS RECORDS

ALBUM INCLUDES THE
SINGLE 'DUCHESS' BP 308

NATIONWIDE TOUR 21 September — 1 November
OCTOBER 6 Bridlington Spa, 7 Apollo Glasgow, 8 Market Hall Carlisle, 10 St. Georges Hall Blackburn, 11 Assembly Rooms Derby, 12 University Lancaster, 13 University Leeds, 14 Top Rank Sheffield, 15 Top Rank Birmingham, 18 Gaumont Southampton, 19 Rainbow London, 21 Granby Hall Leicester, 22 Romeo and Juliets Liverpool, 23 Locarno Portsmouth, 25 Apollo Manchester, 27 Coventry Theatre, 28 Colston Hall Bristol, 29 New Theatre Oxford, 30 Brighton Dome, 31 Top Rank Cardiff, NOVEMBER 1 Rainbow London.

The Debut Album
from
THE A's
NEW 3.
Includes the Single
'After Last Night'
ARIST 295
A NEW DEAL ON THE NEW LABEL.
Marketed and Distributed by Arista Records.

LIMITED EDITION
£3

Fanzines In Peril!

AWAY FROM
THE
NUMBERS
NUMBER
ONLY
10
THE
BRIGHTON
BEAT
SPECIALS
JOE JACKSON
PROTEX
2 TONE
MOD
B-52'S
BLADES 'N' SHADES!
25p
stranglers interviewed!!
jam, damned reviewed!!
face to face
No 3
M.P's & Purple Hearts Interviews
Tonik
Specials a.k.a Rude Boys Don't Cry
JUNGLELAND
No. 1
AYR'S FIRST ROCK'N'ROLL MAGAZINE
15p
FEATURING
PATTI SMITH
TELEVISION
JOHN CALE
LOU REED
LOCAL ROCK BANDS (AYR)
SINGLE REVIEWS
BLONDIE
NEW DEZEZES
15¢
PUNK STUFF
NAUSEA
1 2 3 4
CONVULSIONS
BLISTERS
DILS
BOREDOM
TRAUMA
MALNUTRITION
NIHLISM
NO 'S
INFECTION
BOBBY DEATH
ITCHY EYES
BLOOD CLOT
ANEMIA
NO FUTURE
EPILEPSY
INSOMNIA
NUNS
ANXIETY
SWINE FLU
SWOLLEN GLANDS
SCREAMERS
3 DEPRESSION
FATIGUE
PUNK ROCK
CRIME
CONSTIPATION
PAIN
BACTERIA
VIRUS
HYSTERIA
SCABIES
DIZZINESS
VIOLENCE
SYPHILUS
COLD SORES
AVENGENGERS
DISORDERS
EARACHE
DAMNED
IRRITATION
INSANITY
DISCHARGE
TRENCHMOUTH

Those still shedding tears after last week's *"Zigzag* Almost Dead" splash will be heartened to hear that relief for the stricken rag is near at hand.

Zigzag, according to Editor Kris Needs, has changed publishers more often than he's changed underpants in its chequered ten-year career, but the recent liquidation of its distribution axis, Phoenix, had seriously threatened the paper's future.

Since the report in *Thrills,* Needs has received five offers of financial support to maintain its 20,000 worldwide circulation.

"When Phoenix went down," says Needs, "they dragged us down with them. They were supposed to be our publishers, but the money that was made on *ZZ* had to be ploughed back into Phoenix to keep the whole operation going. Someone with a lot of money ought to open a distribution centre for fanzines and just plot their overheads a little better."

Indeed it's these scores of lesser-known fanzines throughout the UK, also dependent on Phoenix for distribution, who are worst hit by its closure. Their varied ranks include *Dangerous Logic, Dark Star, Home Grown, In The City, Face Out* (Sci Fi) and the now defunct *Ripped And Torn.* For the most, the struggle from Xerox and staples roots to a commercially viable circulation has been long and costly, and the chances of attracting any financial aid are very much less than *Zigzag's.*

The Birmingham-based *Nuggets* is a prime example. In three years, its editor, Mike Davies, has raised *Nuggets* to a 5,000 circulation, reaching as far as Europe, Scandinavia and America, and the demise of Phoenix — who handled 1,000 copies per issue and still owe him £300 — has left him totally up the creek.

Davies told *Thrills:* "The main reason Phoenix gave us for folding was that their government grant had been withdrawn, and that the record companies were too slow in paying them — all of which is partly true.

"We never knew where our copies were going. We were constantly asking them for lists of their addresses so that we could start up some sort of postal distribution ourselves, but they obviously figured that if they let out that information there'd be no point in their own existence."

Tony Fletcher, who edits *Jammin',* claims Phoenix charged an exorbitant percentage compared to the mark-up added by most shops — (Virgin charge 20%, Rough Trade — 5p per copy, and Small Wonder turn over fanzines for free).

Fletcher says: "They charge most papers 50%. We got them down to 40%, but they gave us a few contacts and for that we're very grateful."

Dave Brett, of the Nottingham-based *Way Out* isn't overjoyed with Phoenix since they've left him £250 down on a full-colour issue when he badly needed a wide distribution to cover the extra printing costs.

"The beauty of Phoenix", says Brett, "is that they got a lot of papers to where it was most important — places like the Virgin shops — but they must have had very poor management as there was a lot of scope there for offering a service and making money."

Another problem affecting fanzines is printing charges. Pioneering low-cost production in London is 'Better Badges' boss, Joly, who's currently issuing avant garde mag *After Hours, Cool, Small Axe* (reggae), *Black Dwarf, The Poser* (photo collage), *Pin* (Dutch new wave), and the French 'artzine' *Grabuge.*

To advertise cheap printing and bridge the distribution gap, Tony Fletcher, Mick Bluett (of *Suss*) and Paul O'Reilly (of *Suspect Device*) are among those trying to organise a Fanzine Co-op, likely to be based in Liverpool.

Explains Bluett: "We'd like a centre to base the operation around, and we'd like to keep it fairly non-political. leaving the politics of the individual fanzines entirely up to themselves.

"We want to produce a catalogue of all regular fanzines and get it issued to all the shops on Rough Trade's distribution list, and we're already sending out news-letters with information about cheap printers to try and help eliminate rip-off artists.

"Also, in the long-term, we'd like to set up our own printing facilities, as photostats are still very expensive.

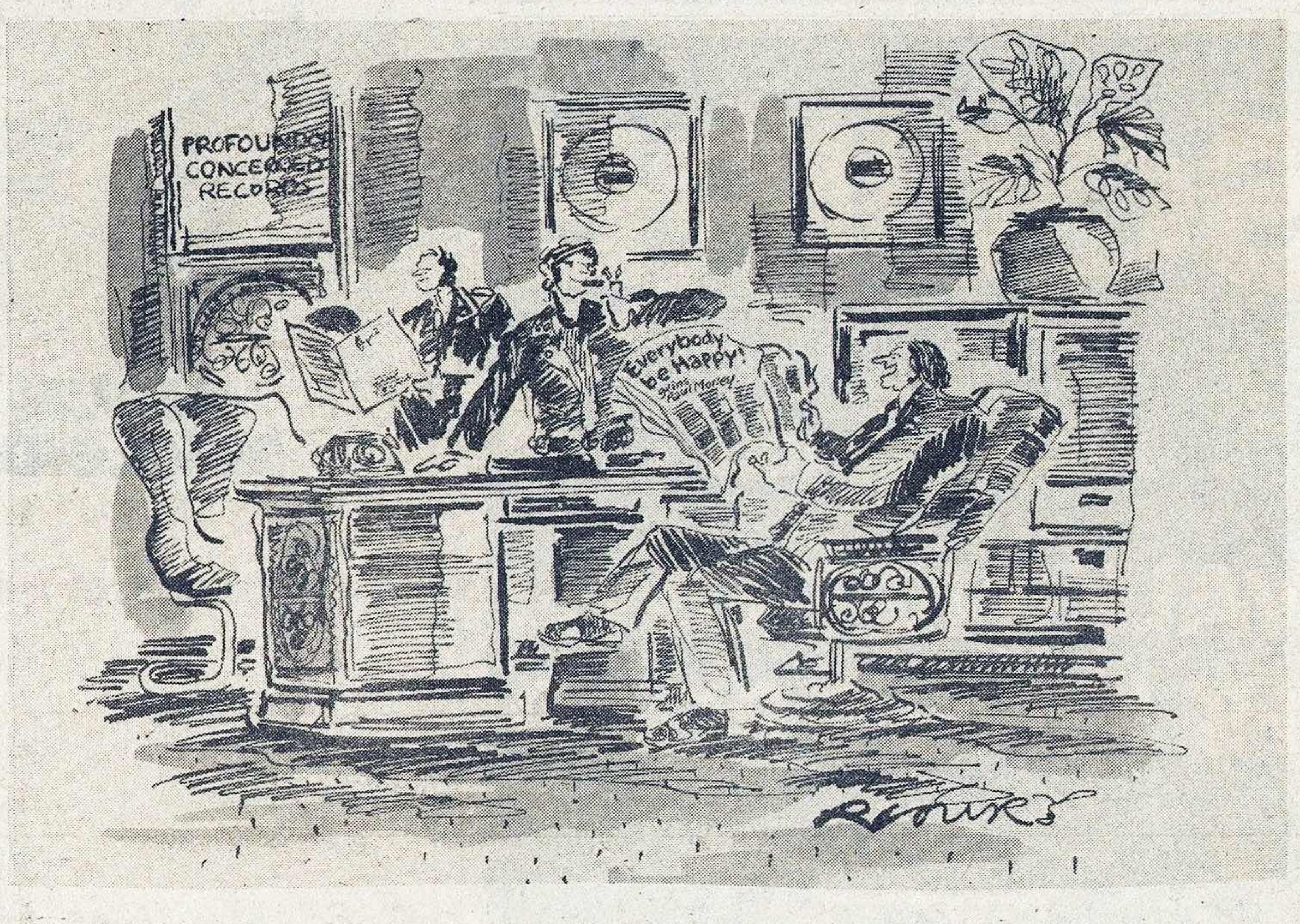
"All we need at the moment is for people to read about all this and show some kind of interest."

Anyone needing any information about The Fanzine Co-op should contact them through Rough Trade, 202 Kensington Park Road, LONDON W11.

MARK ELLEN

THRILLS

Lowry


PROFOUNDLY CONCERNED RECORDS
Everybody be Happy!
Lowry

"It's certainly a fabulous time for bland rock. You've got outdated identipunk bands saying absolutely nothing, artsy-fartsy science fiction bands saying absolutely nothing, long haired dinosaurs saying nothing, mod and pop bands saying nothing . . ."

NOT ANOTHER REGGAE ALBUM?

"'Experience'~ a five star blockbuster...."
BLACK MUSIC

"....unforced, sweet and natural vocals...."
NME

"Even if you don't like reggae you'll enjoy this,"
and if you do you should've bought it already.
SOUNDS

"a performance of Jah music at its very finest"
NME

"The crowd: ecstatic, no question."
MELODY MAKER

"A different kind of reggae...."
SOUNDS

NOT ANOTHER REGGAE ALBUM.

THE RASS-ES
THE RASS-ES
EXPERIENCE

UNITED ARTISTS RECORDS.

BALLISTIC RECORDS

ALBUM UAG 30259 CASSETTE TCK 30259

TOUR DATES

SEPTEMBER

24 TIFFANY'S EDINBURGH
28 ERIC'S LIVERPOOL
29 LEICESTER UNIV. LEICESTER
30 COATHAM BOWL REDCAR

OCTOBER

1 BARRY'S NITE SPOT. WOLVERHAMPTON
2 MANCHESTER POLY. MANCHESTER
3 ROMEO AND JULIETS. BRISTOL
4 BIRMINGHAM UNIV. BIRMINGHAM
5 RAINBOW LONDON
6 ESSEX UNIV. COLCHESTER

Ballistic Records are licenced to and marketed by Liberty/United Records UK Limited

Deanne Pearson asks rising HM Heroes, Def Leppard the all important question —

Are you crap?

“Yeah, we are.”

The macho adolescents themselves. L to r: Rick Savage, Joe Elliott, Pete Willis, Rick Allen, Steve Clark.

HE WOULD try and track down “the band in question”, the man at the hotel reception desk told the girl. Would she care to wait in the lounge? Then the sound of his voice wafted through the half-open door, instructing the deskgirl to phone one of the rooms, and inform them that there was ‘a young lady’ to see them.

“Yes, but who is she?” the deskgirl persisted naively. “Probably a groupie,” the first-in-command retorted, his voice suggesting a wealth of experience in these matters, and more than a hint of distaste, as he had when someone had informed him earlier about the collection of ‘No Parking’ signs found in the foyer that morning. He’d guessed the culprits alright. “Bloody pop groups,” he’d spat.

Pop groups? This was no pop group she’d come to interview, it was Def Leppard, the most promising young, British heavy rock band around at the moment, or so she’d heard.

Ten minutes later, down they all trouped, faces still pallid with sleep, ringlets of hair curling in soggy heaps on their shoulders, discussing the night before.

“I can’t understand it,” their manager said, “I actually got to sleep in a hotel last night.”

“Well what else is there to do in a hotel at night?” Joe Elliot, vocalist, asked. He wasn’t joking.

The groupie sighed, this was going to be a tough one. If this was the eldest of the group, at 20, how on earth was she going to get anywhere with the other four, whose ages ran down to a mere 15?

She began by asking them how and when they started, by way of getting to know them, and putting them at their ease, and they launched enthusiastically into their short biography, which began somewhere around the beginning of 1978.

THE TELETON COLLECTION

Fashionable Audio for discriminating people.

The elegant Teleton Collection has been created for those individualists who appreciate fashionable design and good performance but prefer something that little bit different.

Take our new entertainment centres for instance, they give you the complete range of audio and TV housed in one unit. A completely new concept, equally at home in lounge, bedroom or playroom.

Then there's our Hi-Society Hi-Fi Centres that give a choice of style and performance to suit the most discriminating enthusiast.

Our radio cassette recorders have that extra touch of style that puts them in a class of their own.

If you're an individualist send today for your personal colour copy of 'The Teleton Collection' with full specification, and we'll post it by return.

TC204 Hi-fi Centre

SCR800
Stereo
Cassette
Radio

Teleton
Sound Sense

Teleton Electro (U.K.)
Co. Ltd.,
Westcliff-on-Sea,
Essex.

I'm an individualist, please send me my personal copy of 'The Teleton Collection

Name__________

Address__________

28/9

Teleton Electro (U.K.) Co. Ltd.,
Somerton Works, Princes Avenue,
Westcliff-on-Sea, Essex.

TEC330
Entertainment Centre

They told her how they were playing around the working men's clubs in Sheffield (their home town) and were discovered by heavy metal connoisseur, *Snouds* Geoff Barton. The groupie wondered whether to mention this but decided someone had to take the blame for thrusting yet another HM combo, still wet behind the ears even, into the bulging confines of cock-rock.

"Being as it were a working men's club," Joe explained, "the drinks were all real cheap. Geoff couldn't believe the price of whiskey, and kept knocking them back. Once we were into our set he just couldn't contain himself, and ran to the front and started throwing himself about, indulging in some real head-banging y'know — until he suddenly looked around and realised that he was the only one, and slunk back to his seat, red-faced."

After Geoff's rave review, things started happening very quickly for the boys. They brought out a fairly mediocre, predictable single, 'Getcha Rocks Off', on the Vertigo label, which, despite being firmly trussed up within the restricting stays of heavy rock, seemed to have all the qualifications needed to join the licensed victual of headbangers. They signed with Phonogram, landed the support slot on the Sammy Hagar tour, and now have been offered support on the up-and-coming AC/DC tour.

Their music doesn't really need going into — an over-indulgent conglomerate of basic musical instruments, with extensive, intrinsic guitar riffs and uninspiring, nay unnecessary, demonstrations of skill on the drumkit.

Add to this enough hair to hide behind, a pair of skin-tight satin trousers, and something to enter for the 'whanger of the year' award — oh, and a guitar of course, as prop for those pelvic thrusts — and there you are, a bona fide heavy rock band.

ON SEVERAL occasions at their Hammersmith Odeon gig, the groupie had noticed, both guitarists and the bassist were in exactly the same position at the front of the stage, or out on strategically placed catwalks jutting into the audience, knees bent, top half of their bodies leaning slightly back to put full emphasis on the guitars swinging at hip height — the male libido at work, as they fondly imagine. It's the macho pose that they all agree they consciously and deliberately adopt.

But it doesn't attract many women does it, the groupie mused, reflecting again on the Odeon gig, packed with male headbangers, many with hair longer than hers, but still, in fact, male.

"No, but I think our music is just too masculine for girls," Joe said tactlessly, "they tend to crumble under pressure," and, he admitted, their music is aimed at a male audience. "Because girls don't buy the records," he said, "they only buy Boney M and Bay City Roller singles. I've never been in a record shop and seen a bird buying a rock record," he said, "never ever." Never ever ever?

Young, insensitive and naive as he may be, Joe sensed an air of disbelief and slight hostility in the crumbling wreck of a groupie before him, and attempted to reassure her. "I'm not saying that women aren't into our sort of music, I know some birds'd give their life savings to spend 10 minutes with Bon Scott (AC/DC's vocalist) — but they still don't buy his records," he added firmly.

The groupie thought it was time to move on and talk of musical influences. "Rush, UFO, Styx and Thin Lizzy," the boys all quoted the press release, "and Mott The Hoople," Joe said. And Led Zeppelin, the groupie asked? What about Joe's obvious Robert Plant impersonation? Course he's never even heard of Robert Plant — well he has, but he's only seen him once (at Knebworth) and he's only got one of Zep's albums.

It really was the same old routine, the groupie concluded, the usual introspective, narrow-minded, regressive heavy metal attitudes reiterated in their entirety.

"Look, if we wanted to do something different we'd be a new wave band wouldn't we?" Pete said, "but we're not interested in that, we're interested in doing what we're interested in." The groupie knew what he meant.

"But even those sort of bands aren't doing anything new," said Steve (Clark, other guitarist), citing the Boomtown Rats as an example. "Half of these punk and new wave bands couldn't even play when they started," Joe revealed. "I'm not slating them for it though, although a lot of the new wave bands, particularly around Sheffield, slate us." He looked hurt, arousing the groupie's motherly insticts.

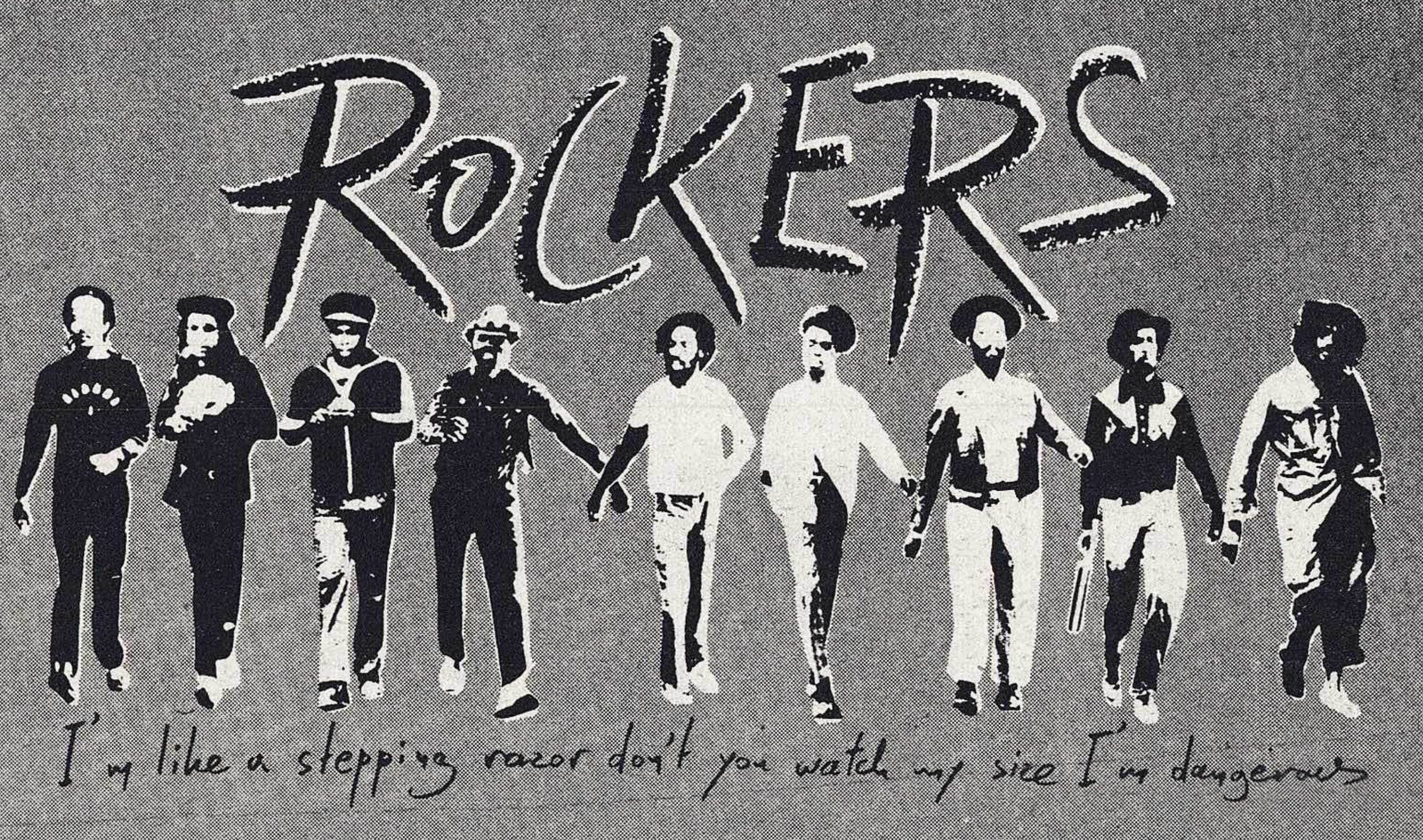
wave bands couldn't even play when they started," Joe revealed. "I'm not slating them for it though, although a lot of the new wave bands, particularly around Sheffield, slate us." He looked hurt, arousing the groupie's motherly instincts.

"But I suppose it's a compliment really," he said hurriedly, moving out of reach, "they only slate us because they're jealous of our success, because we've got a record contract and they haven't. Everyone knows that we're the best thing to come out of Sheffield since (Stainless Steel?) Joe Cocker.

"But you know," he told the groupie sincerely, "we never slate anyone even if they've slated us to death. If someone says we're crap then we just say 'yeah we are' y'see, and they don't know what to say then."

The groupie didn't know what to say.

THE ORIGINAL SOUNDTRACK FROM THE FILM


ROCKERS
I'm like a stepping razor don't you watch my size I'm dangerous

FEATURING
INNER CIRCLE WE A ROCKERS — BURNING SPEAR JAH NO DEAD — BUNNY WAILER ROCKERS — THIRD WORLD SATTA AMASAGANA — GREGORY ISAACS SLAVE MASTER — HEPTONES BOOK OF RULES — PETER TOSH STEPPING RAZOR — JUSTIN HINES NATTY TAKE OVER — JUNIOR BYLES FADE AWAY — THE UPSETTER DREAD LION — KIDDUS I GRADUATION IN ZION — JUNIOR MURVIN POLICE AND THIEVES — JACOB MILLER TENEMENT YARD — MAYTONES MONEY WORRIES

ISLAND
Leaving the Seventies behind.
ILPS 9587 OUT NOW ON ISLAND RECORDS

WATCH OUT FOR THE FILM
From Thursday September 27th
ACE Brixton • CLASSIC Victoria
From Sunday September 30th
SCREEN ON THE GREEN Islington • ACE Upton Park

GOVERNMENT TRIES TO BAN MUSIC
Zappa fights back

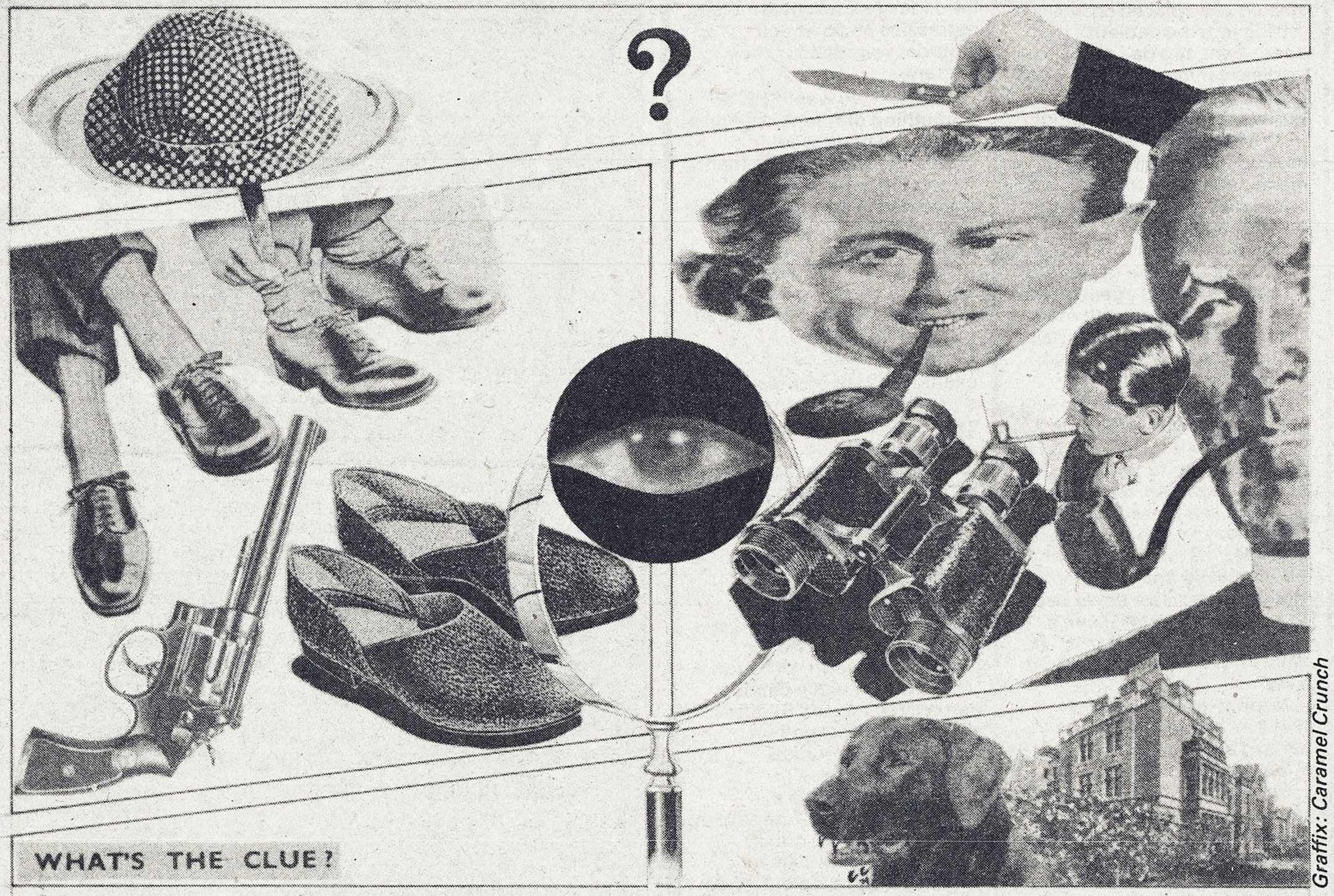
Joe's Garage
Act I.

Joe's Garage Act 1 is the weapon – an album that turns Catholic Girls into Crew Sluts and Father Riley into Buddy Jones. A stupid story that introduces the next big thing in Wet T-Shirt Contests and the little things you pick up at taco stands. It's all here, and more.

Joe's Garage Act 1. Frank Zappa's latest. Listen – you know it makes sense.

ZAPPA
Composed, arranged, conducted and produced by Frank Zappa.
© ℗ 1979 Frank Zappa.
CBS
Album: CBS 86101
Cassette: 40-86101

PRINT



Graffix: Caramel Crunch

IDEAL HOLMES

CSM gives a guided tour of Baker Street's finest

AH, the clatter of hooves on cobblestones, the hansom-cab chases through the East End, the swirling wreaths of pea-soup fogs, the resentful bafflement of Inspector Lestrade of Scotland Yard, the hawklike profile of the man in the Inverness cape, *the footprints of a gigantic hound . . .*

The curious incident of the dog in the night-time, Watson's revolver, the 'V.R.' etched on the wall in bullet-holes, the titanic battle with Professor Moriarty — the Napoleon of crime, no less — above the Reichenbach Falls, the seven-per-cent solution of cocaine in water, the Stradivarius violin, the correspondence pinned to the wall with a jack-knife, the monograph on the 127 different varieties of cigar ash . . .

"Hurry, Watson! The game is afoot!"

Sir Arthur Conan Doyle's omniscient misogynistic deductive genius, Mr Sherlock Holmes of 221b Baker Street, is as fascinating and enduring a fictional hero as any created in the last century. Only Fleming's James Bond, Chandler's Marlowe, Burroughs' Tarzan and Siegel and Shuster's Superman are truly Holmes' peers, and though Sir Arthur has lain a-mouldering for these many long years, Holmes still lives on.

The original Doyle canon — numbering four novels (*A Study In Scarlet, The Sign Of Four, The Valley Of Fear* and *The Hound Of The Baskervilles*) and five volumes of short stories (*The Adventures Of Sherlock Holmes, The Memoirs Of Sherlock Holmes, The Return Of Sherlock Holmes, His Last Bow* and *The Casebook Of Sherlock Holmes*) is selling as well as ever, thanks to the good offices of Pan and Penguin, but Doyle's work is continually being augmented and extended by authors fascinated with Holmes and Watson and the world they inhabited. These apocryphal tales have ranged from the earnest pastiches which seek no more than to reproduce the originals to the most outlandish and preposterous conjecturing and finally to the broadest satire.

Did you know, for example, that both Holmes and his arch-enemy Professor Moriarty were time-travellers from the 22nd century and — furthermore — that they were both cloned from the same cell donor? No? Then obviously you've not yet read Robert Lee Hall's *Exit Sherlock Holmes* (Sphere Books 95p).

Had you considered the theory that Holmes is, in fact, a descendant of Count Dracula? Fred Saberhagen's *The Holmes-Dracula File* (Ace Books, imported at £1.35) will set you straight on *that* little point.

The possibility that Holmes and Watson — as well as Professor Challenger, another Doyle creation best-known for his starring role in *The Lost World* — were intimately involved in the events chronicled by H. G. Wells in *The War Of The Worlds* will undoubtedly have eluded those who have as yet failed to peruse *Sherlock Holmes' War Of The Worlds* by Manly W. Wellman and Wade Wellman (Warner Paperbacks). This particular volume also suggests in no uncertain terms that Holmes was having a protracted and highly stimulating affair with his faithful housekeeper, Martha Hudson, who is depicted by the Wellmans as being decidedly less matronly than Doyle ever admitted.

Other tales that Doyle would undoubtedly have recounted had he but considered them included that of Holmes' epic battle with Jack The Ripper. One version of this titanic conflict was recounted in a 1966 film, *A Study In Terror,* in which John Neville took on the role of the world's first consulting detective. The film was transformed into a novel by no less a personage than Ellery Queen (Knight Books, out of print) with an added twist involving Queen's eponymous detective perusing yet another previously undiscovered Watson manuscript and second-guessing the good doctor: the solution reported

Sad Café - prices down.

Sad Café's new album, **"Facades,"** is on sale now at Boots for £4.14* – 85p less than the Recommended Price of £4.99.

There's also 50p off the tape, bringing it down to £4.49. Recommended Price £4.99.

Hailing from Manchester, the band are established favourites on the North West rock circuit.

This third album, produced by 10 cc's Eric Stewart and containing the single, 'Every Day Hurts' demonstrates their exciting talent.

Coloured vinyl albums.

The initial copies of **"Facades"** will be available in coloured vinyl. So if you want one, make sure you're one of the first at Boots.

DISC DEAL

Your guarantee that Boots Record Departments offer:

Great Savings.
Genuine savings on new releases, albums, singles and tapes.

All kinds of music.
Wide range of prices.
At least 1000 titles in all 250 Record Departments.

Tapes.
A great selection of artistes, styles and discounts.

Singles.
Most top singles at less than list price, plus extra savings.

More than just music.
Accessories, competitions, personal appearances and friendly service too.

We welcome Access, Barclaycard and Trustcard.

*At these special offer prices until October 20th. From most Boots Record Departments, subject to stock availability.

Boots

Make the most of your Boots.

by Dr Watson was not the correct one.

The definitive work of Holmesian apocrypha is, however, W.S. Baring-Gould's biography *Sherlock Holmes* (Panther 95p). Nothing less than a full-scale biography of the great man, Baring-Gould synopsises the official canon (as it is known by Baker Street Irregulars) and fills in the gaps by a combined process of deduction, conjecture and invention. In the Baring-Gould account of the Ripper encounter, the mysterious psyche turns out to be Inspector Athelney Jones, a colleague of Lestrade's who vanishes from the chronicles at around the time when the real-life Ripper murders were taking place — are we twigging something here? — and while Holmes gets ignominiously clonked on the head, cool calm clearheaded *Watson* moves purposefully in on the solution.

(The fictional biography is a specialised form of lunacy of which Baring-Gould's is one of the best-realised. Less successful ventures include John Pearson's *James Bond: An Authorised Biography,* Philip Jose Farmer's *Tarzan Alive* and *Doc Savage* and, in their way, the biographical essays on Superman, Batman and Wonder Woman in Michael Fleisher's *Encyclopaedia Of Comic Book Heroes*).

However, Baring-Gould has not limited his speculation to Holmes alone (though he provides the best single speculation in the book by suggesting that Rex Stout's celebrated detective Nero Wolfe is, in fact, the offspring of Holmes and *A Scandal In Bohemia's* heroine Irene Adler, the only woman with whom the great detective would ever admit being smitten). By juggling various references made by Dr John H. Watson MD, he concludes that the good doctor was married no less than three times.

Professor James Moriarty is a character who has proved equally fascinating to Holmesian fantasists. In the most famous of the Holmes pastiches, Nicholas Meyer's *The Seven-Per-cent Solution* (recently filmed with Nicol Williamson as Holmes, and published by Coronet at 75p), it is postulated that Moriarty is Holmes' harmless old maths tutor and that his criminal omnipotence is merely a cocaine-induced paranoid fantasy on Holmes' part. Holmes is eventually tricked into travelling to Vienna, where he is cured of his coke habit by Sigmund Freud himself, (in Meyer's sequel *The West End Murders,* Holmes' investigations lead him into contact with Oscar Wilde, George Bernard Shaw, Bram Stoker and The Prince Of Wales, but that's another matter) and Watson writes *The Final Problem* and *The Empty House* as a blind.

Moriarty assumes quite different proportions in John Gardner's *Moriarty* and *The Revenge Of Moriarty* (Pan 75p and 80p respectively). There, he is The Godfather Of The Gaslight Era, fighting a three-pronged war against Holmes, the police and his rival gangsters to gain and hold criminal domination of Europe. Here, Moriarty himself snares the Ripper ahead of either Holmes or the cops, the true story of the Reichenbach Falls is revealed yet again, and Moriarty turns out not even to be *the* Moriarty, but an unscrupulous younger brother who murders the sinister-looking but harmless Professor in order to adopt his identity as a disguise. Readers put off Gardner's work by the appalling series of Boysie Oakes Spy novels that he churned out in the '60s need have no fears about the Moriarty series; Gardner is on his best literary behaviour here.

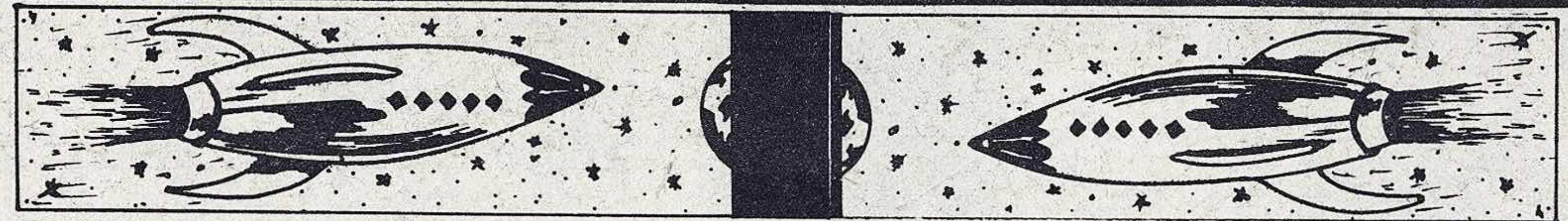
We have saved the earliest, the most earnest and the most preposterous Holmes pastiches until last. The latter title is easily procured by Michael and Mollie Hardwicke's *The Private Life Of Sherlock Holmes* (adapted from the Billy Wilder film of the same name and featuring Robert Stephens as Holmes and Christopher Lee as his brother Mycroft, now an out-of-print Mayflower paperback), which is an overt satire depicting Holmes as being a lousy violinist, a — gaspo! — homosexual and a peevish old fool to boot.

But what launched the whole cycle was *The Exploits Of Sherlock Holmes* (Sphere £1.25) by Sir Arthur's son Adrian in collaboration with John Dickson Carr, well-known both as Carter Dickson and himself for several ingenious mysteries. Based on the frequent and bizarre hints dropped by Watson concerning cases investigated but never recounted, the book offers a dozen of the most authentic pastiches available, extending the canon without altering it in the slightest.

Holmes-like detectives abound: August Derleth's *Adventures Of Solar Pons* (Futura 60p) is but the first of a series of chronicles about "the Sherlock Holmes of Praed Street", while in Julian Symons' *A Three Pipe Problem* (Penguin 60p), an actor portraying Holmes in a TV series flips out and begins investigating a series of murders in the style of the master.

Holmes has even made it into comics: a two-issue adaptation of *The Hound Of The Baskervilles* fared better spread over two issues of the large-size black-and-white *Marvel Preview* than the Moriarty saga did crammed into the first-and-only issue of DC's *Sherlock Holmes* colour comic.

It seems unlikely, however, that devotees of the Great Detective and the Good Doctor will cease to be equally fascinated by what Sir Arthur Conan Doyle wrote and what he left unwritten. One fully expects to see the pipe and deerstalker (the invention of the artist who illustrated the original magazine run of the stories: Doyle depicted Holmes in a variety of headgear and favouring cigars at least as much as pipes) disappear into a Mephistophilian cloud of fog at the dark end of Baker Street for many years to come.



EXPLORATIONS OF THE MARVELLOUS

Edited by Peter Nicholls
(Fontana, £1.00)

NOT, as you'd imagine from a brief glance at the cover, another collection of SF short stories, but a collection of essays *on* SF by writers (Brunner, Dick, Disch, Garner, Harrison, Le Guin and Sheckley) and pop-scientists (De Bono, Taylor and Toffler), with editor Nicholls getting his oar in too.

Subtitled "The science and the fiction in science fiction", the essays are taken from a series of lectures held in 1975 at the ICA, each intended as being about "SF *and* something" in the hope of illuminating the relationship between an ostensibly escapist genre of fiction and, uh, The Real World: a kind of bar-mitzvah book *really* intended as a demonstration of how mature, deep and worldly-wise SF and its protagonists — and, by flattering implication, its adherents — have become.

Hence, Ursula Le Guin opens with 'Science Fiction and Mrs Brown (a reference to the Virginia Woolf character), wrestling quite elegantly with the thorny question of character — or lack of it — in the genre. Unfortunately, though she makes reference to Lem, Zamyatin and Garcia Marquez, her case is weakened, for me, by her high regard for Tolkien.

This apologist tone, thankfully, doesn't dominate the collection overmuch, and the better essays manage to achieve a fine balance of the critical, the elucidatory and the entertaining. Harry Harrison's piece on 'SF and History', for instance, by concentrating on the genesis of *A Transatlantic Tunnel, Hurrah!,* gives some insight into both the "Parallel Worlds" theme and Harrison's creative process; and John Brunner's scathing attack on pseudo-science expands from dealing with the von Danikens of this world to a more general account of the unreliability of "facts" in general, and the extent to which they can be bent to suit the pseudo-scientist's needs.

The pop-scientists' contributions are all let-downs: De Bono gives a condensed version of his usual po/lateral-thinking (c)rap, Taylor rambles on and on fairly fruitlessly about Uri Geller and black holes, and Toffler — obviously a man who has his priorities sorted out — can only contribute, for copywright reasons, a page or two of truisms, although his original lecture apparently dealt with (surprise, surprise!) his Future Shock/Eco-Spasm hobby-horses. Not all that much of a let-down, I suppose, in retrospect: it's only to be expected that self-publicists, given half a chance, will advertise their books . . .

Whilst not wanting to emphasise the failings of what is ultimately a quite fascinating and rewarding book even for those, like myself, only marginally interested in SF, I must confess slight disappointment on a couple of points.

The first is the lack of any contribution from John Sladek, a writer whose irreverent critical wit seems tailor-made for the exercise. This is partly compensated for, though, by his friend Tom Disch's offering. Taking as his theme 'The Embarrassments Of Science Fiction', Disch subjects the various categories of SF fan to fairly penetrating psychological analysis, treating the "hardcore" fanatic especially with damning acerbity, and ending with an hilarious examination of the latent homosexuality in Robert *"Ubermensch"* Heinlein's *Starship Troopers* which is almost worth the price of the book alone.

The second is the contribution from Philip K. Dick, who appears to have finally lost his marbles. Despite a promisingly sly beginning ("Within the universe there exists fierce cold things, which I have given the name 'machines' to. Their behaviour frightens me, especially when it imitates human behaviour so well that I get the uncomfortable sense that these things are trying to pass themselves off as humans but are not."), he seems by the end to be of the opinion that God resides in the right hemisphere of his brain.

Now what would Tom Disch make of *that?*

Andy Gill

KRAFTWERK
SHOWROOM DUMMIES

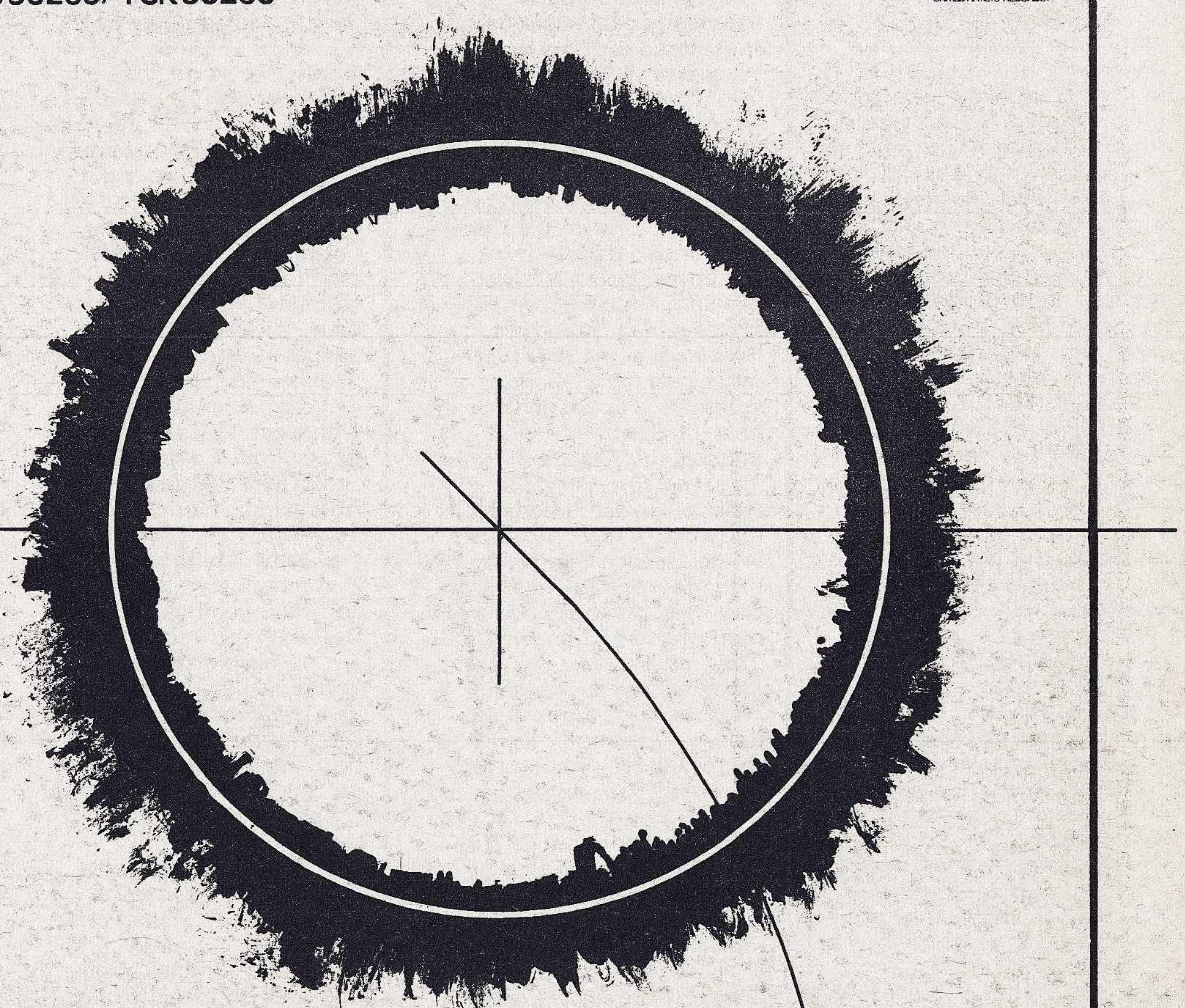
Re-released as a special
3-track 12" package in colour bag
featuring
SHOWROOM DUMMIES
SPACELAB
C/W
EUROPE ENDLESS
12 CL 16098

Capitol
RECORDS

from the album/cassette
'a different kind of tension' UAG 30260/TCK 30260

UNITED ARTISTS RECORDS

NEW 45



on Liberty/United Records (UK) Ltd.

OCTOBER
2 Mountford Hall LIVERPOOL
3 University LEEDS
4 City Hall NEWCASTLE
5 Apollo GLASGOW
6 Odeon EDINBURGH
7 Capital ABERDEEN
8 Caird Hall DUNDEE
21 Top Rank SHEFFIELD
22 Assembly Halls DERBY
23 King George's Hall BLACKBURN
24 Odeon BIRMINGHAM
25 St. George's Hall BRADFORD
27 Apollo MANCHESTER
28 Apollo MANCHESTER
29 De Montford Hall LEICESTER
30 New Theatre OXFORD
NOVEMBER
1 Civic Hall GUILDFORD
2 Winter Gardens BOURNEMOUTH
3 Sophia Gardens CARDIFF
4 Coulston Hall BRISTOL
5 Pavilion HEMEL HEMPSTEAD
7 Pavilion WEST RUNTON
9 Rainbow LONDON
10 Rainbow LONDON
tour organised by ASGARD

BUZZCOCKS

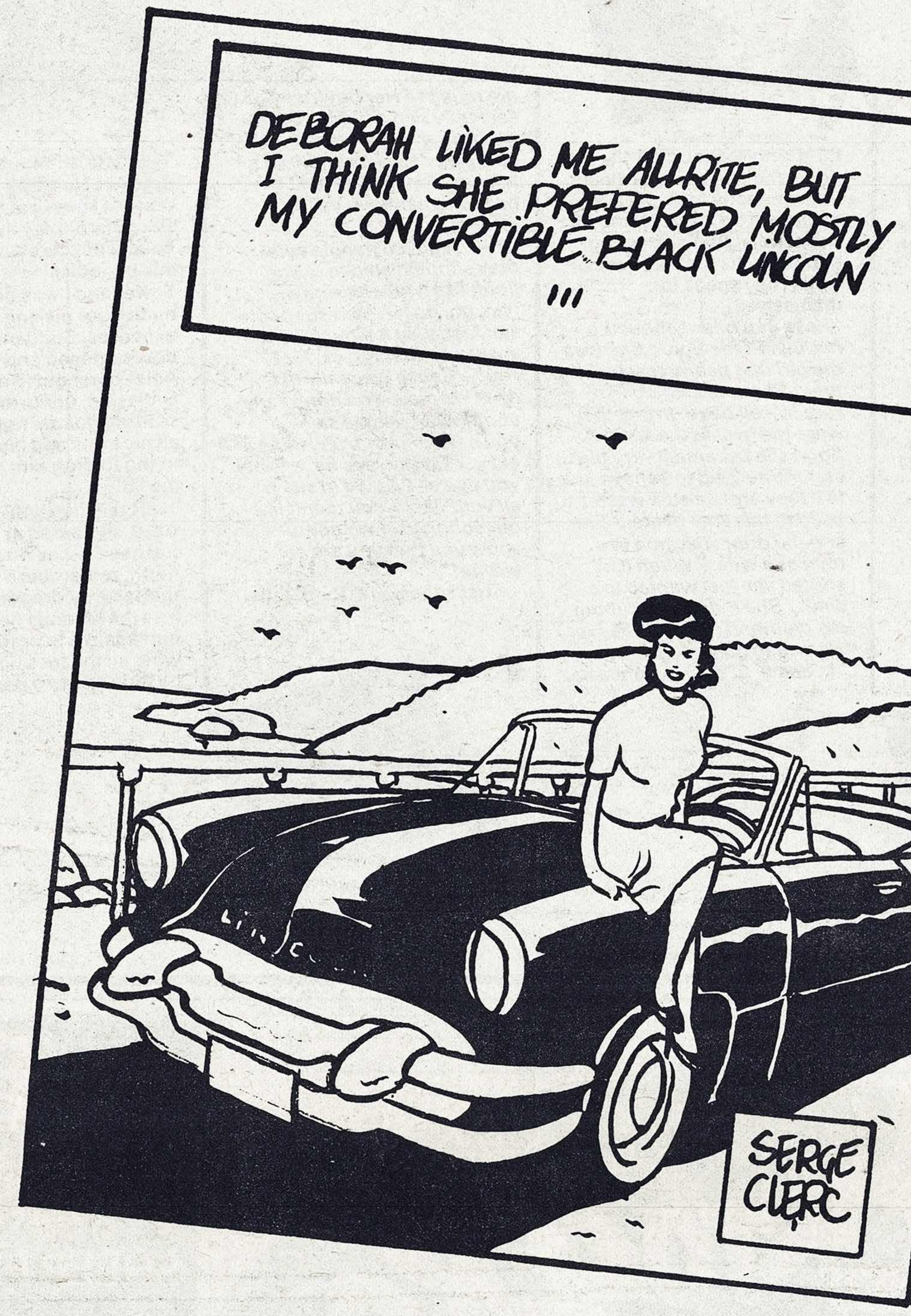
YOU SAY YOU DON'T LOVE ME

cw RAISON D'êTRE

Malcolm Garrett/Focus D24078–Dia1–10/9/79

SINGLES

NICK WELLINGS
YOU BETTER MOVE ON


DEBORAH LIKED ME ALLRITE, BUT I THINK SHE PREFERED MOSTLY MY CONVERTIBLE BLACK LINCOLN !!!
SERGE CLERC

Big Mac — Small Single

And other 45 r.p.m. tales by TONY PARSONS

REVIEW OF THE WEEK

NICK WELLINGS: You Better Move On (The Label). Dave Goodman is the boss of The Label and the best producer The Sex Pistols ever had. Dave is a charming geezer but here he is guilty of an error of judgement. He probably thought that Malcolm would have been proud of him.

Nick Wellings is the latest in the line that includes Prince The Wonder Dog and Ronald Biggs — celebrity status that didn't know what to do with itself except go into the recording studio. You remember Nick — he was half of the Runaway Teenage Lovers team that graced the front pages a few weeks back (maybe he should have recorded 'Yesterday's Papers'). The other, better, half of the Runaway Teenage Lovers team, Susan Pangelly, was also invited to make a record, but she said, "No, thank you, I can't sing." That's okay, Sue, neither can Nick. He wants very badly to be Mick Jagger and everybody knows that the only thing worse than that is wanting very badly to be Keith Richard. So much more noble to sell your memoirs to the sabbath tabloids — keep you in better fiscal shape, too.

Let's all pray to John-Paul that Dino The Teenage Gunman and Frozen Boy Soldiers Trapped On Snowdon don't make the same mistake.

THE LONDON BOYS — DAVID BOWIE: London Boys/SMALL FACES: Hey Girl/THE BIRDS: Leaving Here/DOBIE GRAY: The "In" Crowd (Decca). A Mod Memory Maxi Single Featuring Original '60s artists. The Small Faces are captured before they got into their stride. The Birds treat Holland / Dozier / Holland like they were Van Halen. David Bowie is Oliver Twist in town from the sticks and blocked-up on blues, just off the boat with pin-drop pupils and chewing Juicy Fruit to stop grating his teeth together; his finest moment ever. It segues into Dobie Gray like your dream soundtrack and bleeding *Quadrophenia* can just go curl up and die with embarrassment. I mean, is Meher Baba a second class ticket or what?

FLEETWOOD MAC: Tusk (WEA). In this year of recession, the record companies have made perfunctory cut-backs in promotional wastage budget, pruned the trusty roster of *artistes* a shade and handed out a smattering of enforced redundancies to some short-straw label personnel. Nevertheless, you ask anyone in the business — I dare you — and they'll tell you that all these record companies are really just a bunch of old softies, hearts of gold, do anything for you (working on the old corporate maxim that philanthrophy will get them everywhere they want to be; buy the cat a canary). Still, you've got to get pretty platinumed before they'll indulge you to the extent that Fleetwood Mac's unit - shipping - sugardaddies have indulged *them*.

We thought they were *never* coming back out of that studio! Their last record 'Rumours' was released on 78 rpm! I can hear it now — "You guys take all the time you want, let *us* worry about the expense, mmm, this is good stuff, Li'l Stevie!"

And this is it — the title track of their newie, and it's like getting Adam Adamant out of the block of ice only to discover he's got foot odour. 'Tusk' is ludicrous, unhealthy, offensive — "Hey, you guys evolved your own private language in there, I like it, Chrissie!" — the Laurel Canyon equivalent of spitting on an audience. It sounds like an African Sanctus filtered through B-movie warpaint, something to be stamped out by Audie Murphy. A Hit. But only on the wrong side of the Atlantic, Audie.

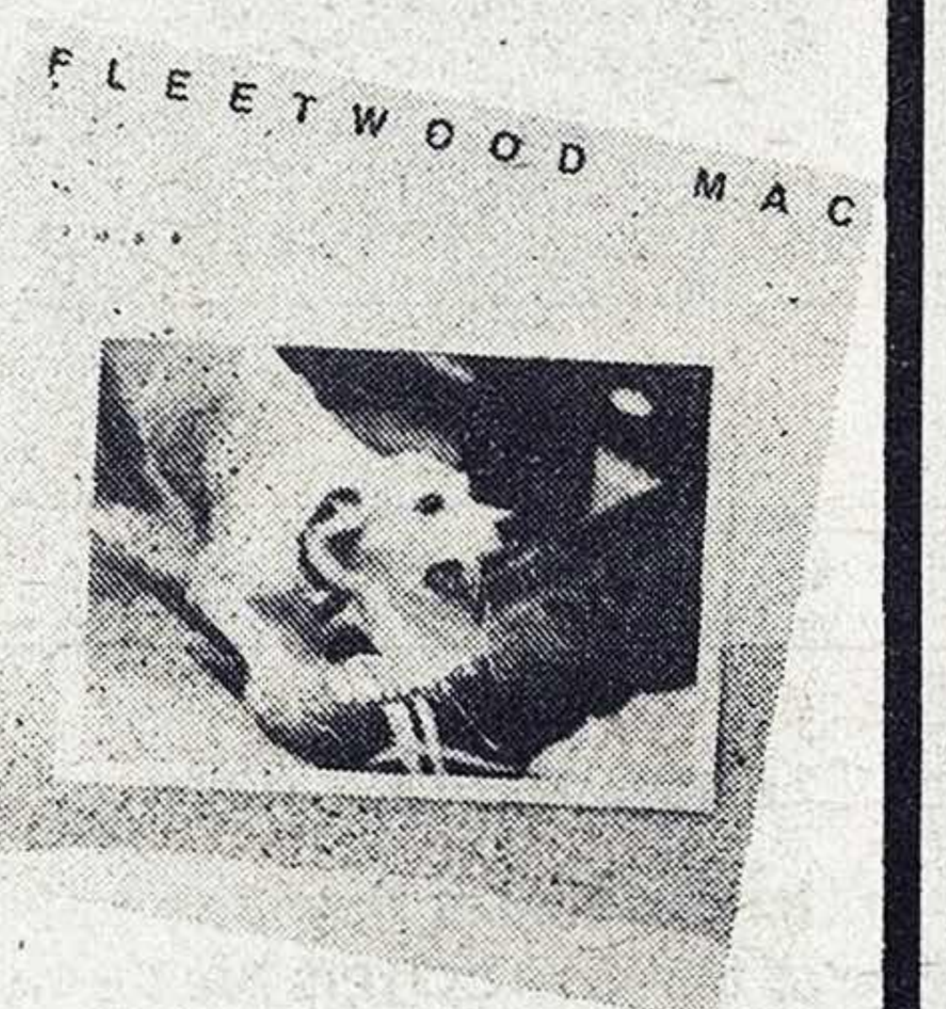
SIOUXSIE AND THE BANSHEES: Mittageisan/Love In A Void (Polydor). Chilling, uncompromising, relentless. Catches the *zeitgeist* of modern world neu musick like a greased size thirteen jackboot coming at you in a dark alley and catching you where your *oberstraumfuhrer* won't kiss it better. Ice Madchen Sioux is more glacial than Nanock of the North and Eskimo Nell compulating *uber* an average size igloo. Writhing, scything *wehrlust* that is beyond mere good and evil. Gruesome, gothic, Grande Guignol grandeur incarnate. And Goebbels has no balls at all.

LENE LOVICH: Bird Song (Stiff). Percy 'The Birdman' Edwards depressed. Lene as the Red Empress, Queen Catherine of All The Russias, battling against ooping cough, mad King Peter beheading his toy soldiers and bleak, moody backing vocals singing the Song of The Vulga Boatmen. Wolves on the tracks of the Trans-Siberian railway and furry boots crunching footprints in the snow as they search endlessly for the warmth, shelter and sustenance of a DimitriTiomkin film-score and a memorable chorus.

I hope that very soon Stiff will come up with a ruse to give Lene's career a shot in the arm like when Costello got busted for busking. Look at this girl, she's a press officer's dream — they could have her get arrested for peddling pegs in a public thoroughfare or for nicking a nipper out of a pram parked out front of a supermarket or a dozen other headlines along the very same lines. Just get it back, Lene.

DAVID JOHANSEN: Melody (Blue Sky).
JANE AIRE & THE BELVEDERES: Breaking Down The Walls Of Heartache (Virgin). Most pop music that sets out to be just that goes back too far for its inspirational spark and ends up sounding like the Beatles if they'd never played the Star Club; about as ineffectual as a fart in a cullender. Better by far to tap that rich source of some ten years back — Equals, Foundations, Vanity Fayre, Casuals, Love Affair, all inter-changeable and glorious, the torch carries when Berry Gordy Junior was just a chicken in a basket. But the only people to have done it much — the Buzzcocks were always too self-conscious — were usually dressed in satin flairs and trying to get the thumbs up from Hughie Green. David Johansen always understood, though. Despite an awful title that sounds like the figment of John Miles' imagination he's suitably strained and anguished, in his element as the catchy male lead in some tinny rhapsody.

Jane Aire, on the other hand, don't come close — on that Akron album track 'When I Was Young' her great voice prowled from deep, throaty rasp to goblet-shattering screech without breaking one bead of sweat, the sound of peeling a bowl full of onions, a Mid-Western Caruso. I don't know how it happened — so sad to see a great voice get shot — but here Jane irrevocably resembles Daffy Duck and the whole thing just . . . crumbles. Not even the polished pazazz of a Liam Sternberg production can save her now!



VAN MORRISON: Bright Side Of The Road (Mercury). Spirited and spiritual, weedy wind instruments that could be Secret Affair at their peak, girlie parrot back-up vocals, Van desperately lunges for the flying tail of Bob Dylan's cassocks hoping to be led unto enlightenment. Another case of the bland leading the bland.

STIFF LITTLE FINGERS: Straw Dogs (Chrysalis). Frederick Forsyth for headbangers, chewing gum for the ears, crass and unlistenable.

10CC: I'm Not In Love (Mercury). This record is so sensitive it makes the listener feel like a mountain goat's turd floating down the mentholated fjord of life.

MERTON PARKAS: Plastic Smile (Beggar's Banquet). Where's Wilko?

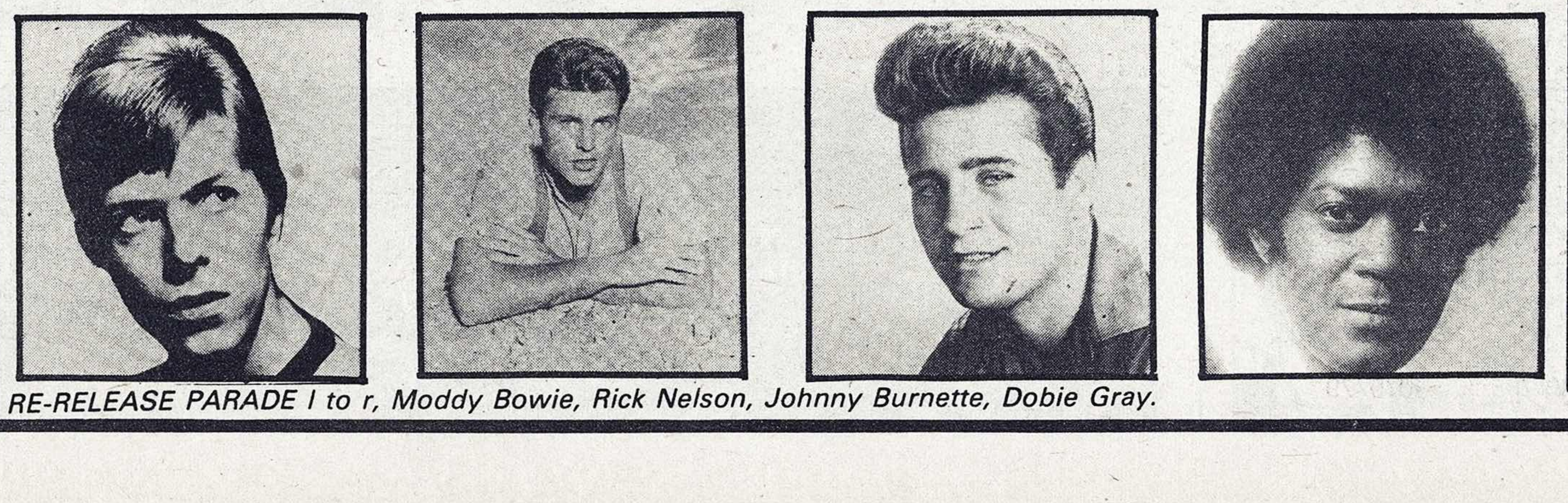
SOUTHSIDE JOHNNY & THE ASBURY JUKES: All I Want Is Everything (Phonogram).
EAST SIDE BAND: Rendezvous (Rak). The coyly named East Side Band are just Mud mated with Bob Boomtown's shower. Southside is getting warmer — it's his best record ever, almost as exciting as Clarence Clemons tuning up for the soundcheck — but still way off target, and he still looks like Les Gray after a night on the tiles.

GL*XO BABIES: Christine Keeler (Heartbeat). This is the kind of record I'm sure I've heard on "good" "old" "Peelei's" "show". And "I" don't "Even" "listen" to "toot" like that. Not "ever".

JUDIE TZUKE: For You (Rocket). Absinthed acapella that goes rondo and rondo your head being tastefully cutesie and pretending it can't close its mouth. I cringed.

EDDIE COCHRAN: Three Steps To Heaven / Cut Across Shorty.
RICKY NELSON: Hello Mary Lou / Travellin' Man.
RICKY NELSON: Poor Little Fool / Teenage Idol.
JOHNNY BURNETTE: Dreamin' / Big Big World.
JOHNNY BURNETTE: You're Sixteen / Little Boy Sad.
FATS DOMINO: Walking To New Orleans / The Fat Man.
FATS DOMINO: Blueberry Hill / It Keeps Rainin'.
BOBBY VEE: Take Good Care Of My Baby / A Forever Kind Of Love.
BOBBY VEE: The Night Has A Thousand Eyes / Come Back When You Grow Up.
(All titles Silver Spotlight) Myths made, shattered and serviced while-you-wait (all in immaculate black and silver-grey packaging with an exquisite little customized fantasy motif adorning each piece or product).

Cochran is Manuel The Singing Waiter, his fingers



RE-RELEASE PARADE l to r, Moddy Bowie, Rick Nelson, Johnny Burnette, Dobie Gray.

THE RUDE KIDS
ABSOLUTE RULER

Gl•xo Babies
95p

JANE AIRE & THE BELVEDERES

Singles

☐ From previous page

flashing faster than the naked eye can see across his Junior Joni acoustic and flashing a toothy beam as the tourists throw pesetas.

Ricky Nelson is a low rent Fabian. His 'Travellin' Man' is a two minute tour of his nation's banana republics, ticking off his indigenous population notches the way blue-rinsed old ladies in spectacles with butterfly wings tick off European cathedrals. You'd have thought Ricky would have done the decent thing in the end and had both his legs blown of in 'Nam. Instead, he was last seen playing a menopausel hunk in *The Love Boat*. Ah, well, *c'est la guerre.*

Johnny Burnett looks like Kirk Douglas with his dimple cemented over and sounds much the same. Fats Domino is a sort of rootsy Meatloaf but with a better haircut and much nicer. Bobby Vee is so wholesome one assumes Bobby takes his wheaties intravenously, Except on 'The Night Has A Thousand Eyes'; here he is possessed by demons beyond his comprehension, totally beserk, tormented by strange visions and an insatiable thirst for vengeance. The Carpenters used to do it. And look what happened to them.

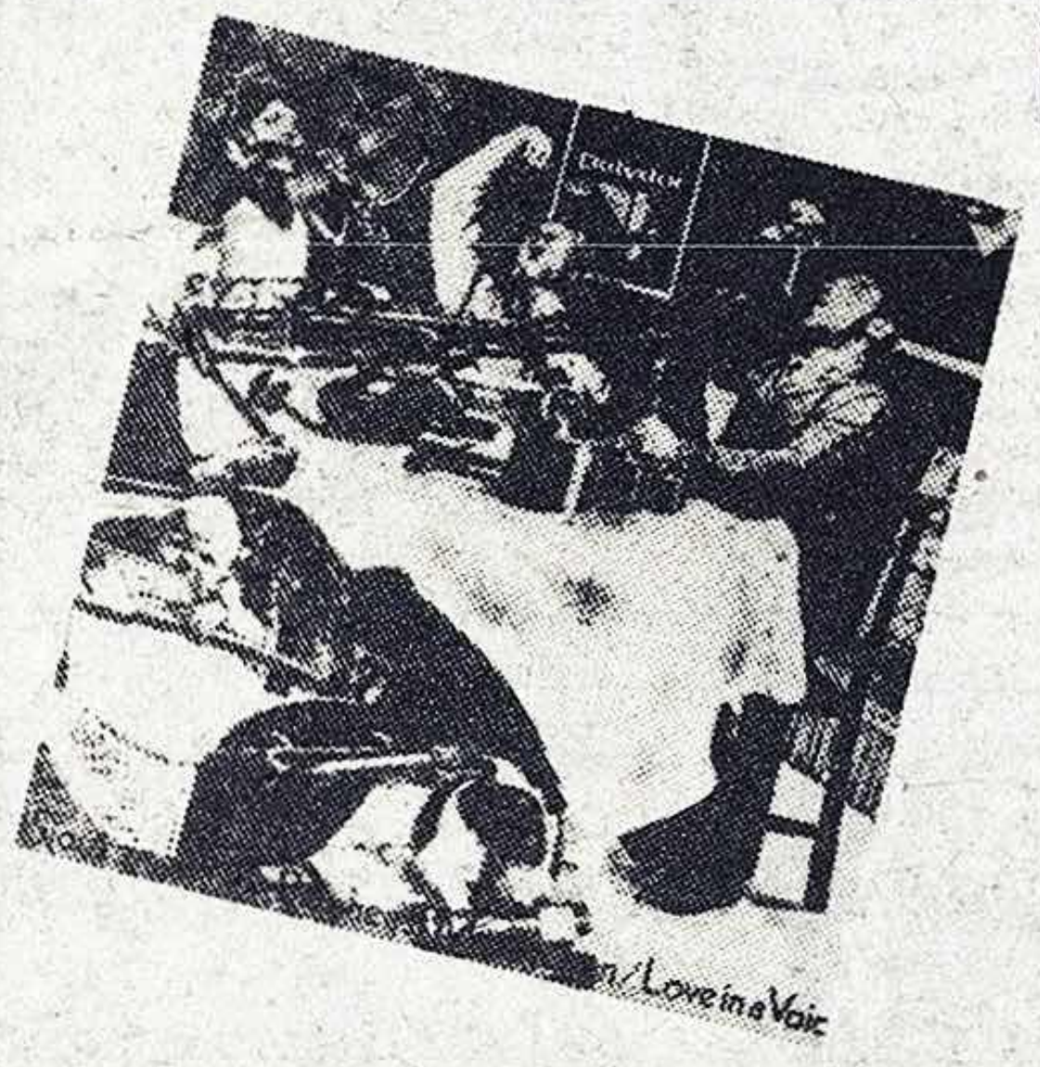
THE RUDE KIDS: Absolute Ruler / Bettie Bop & The Undertakers (Polydor Import). I love this band. On this, their third single, Stockholm's pride and joy have got closer than anybody to duplicating the music on 'Never Mind The Bollocks', if that's your bag, baby boy. As for their lyrics, well! They speak for themselves —
"Have you heard about the famous Bettie Bop?/ She was the girl that nearly reached the top. / She was singing in a rock 'n' roll band. In fact they were the best in the land! / Soon she became a very big star, / She tried to behave just like they are! / Bettie wasn't used to this kind of life, / She and the drugs became like man and wife. / When it all started she just wanted to sing. / She didn't think about big diamond rings! / She just wanted to dance! / Dance to . . . dance to the . . . dance to the music! / Her boyfriend said they had a fight, / Bettie had screamed about money all night. / He was broke so he left her alone. / The next day he found her dead by the phone!"
Or — *"You tell people what they should listen to. / You don't like it when I sing my "go, go, go". / "Not so rough and fast, play it slow!" / The answer to that is fuck, fuck you! / 'Cause we really like what we play! You don't care about what people say, / If you earn money everything is okay. / Do I always have to ask you twice? / Now I'm sick of all your lies! / You didn't like our song. / But we gonna show you that you are wrong!"*

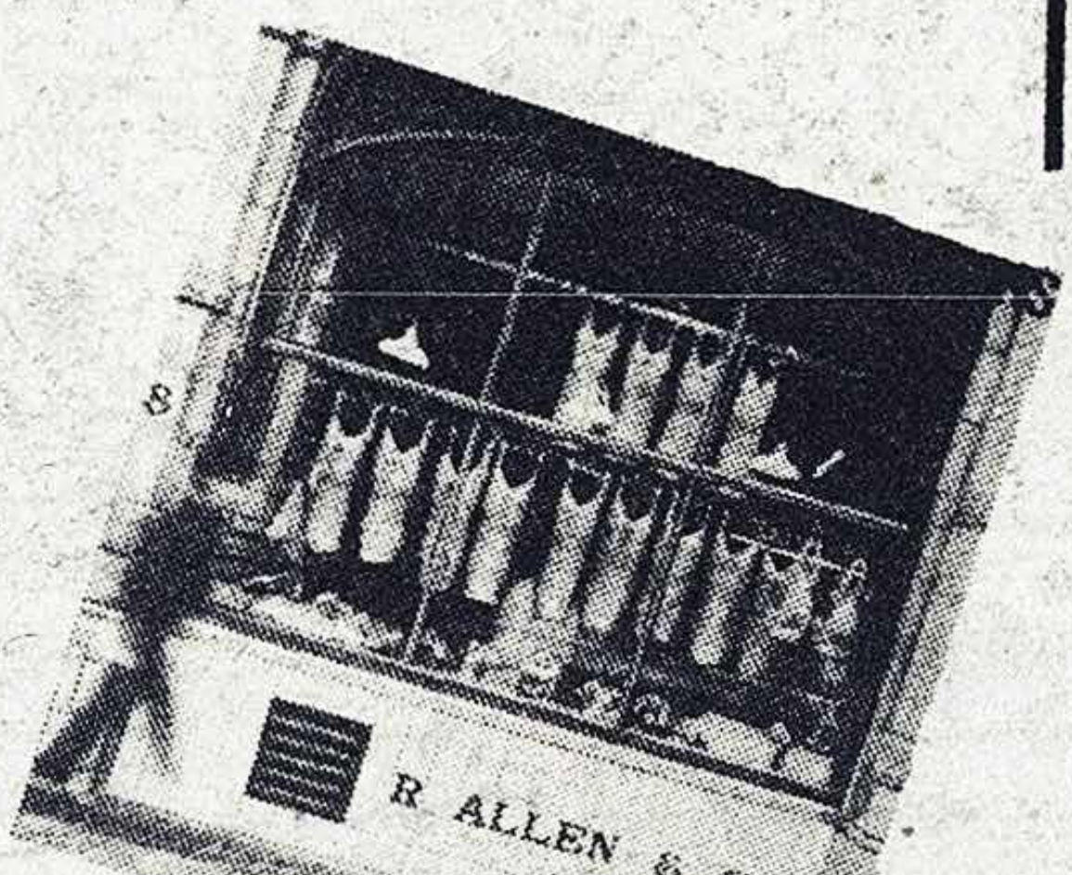
That's the spirit, Rude Kids.

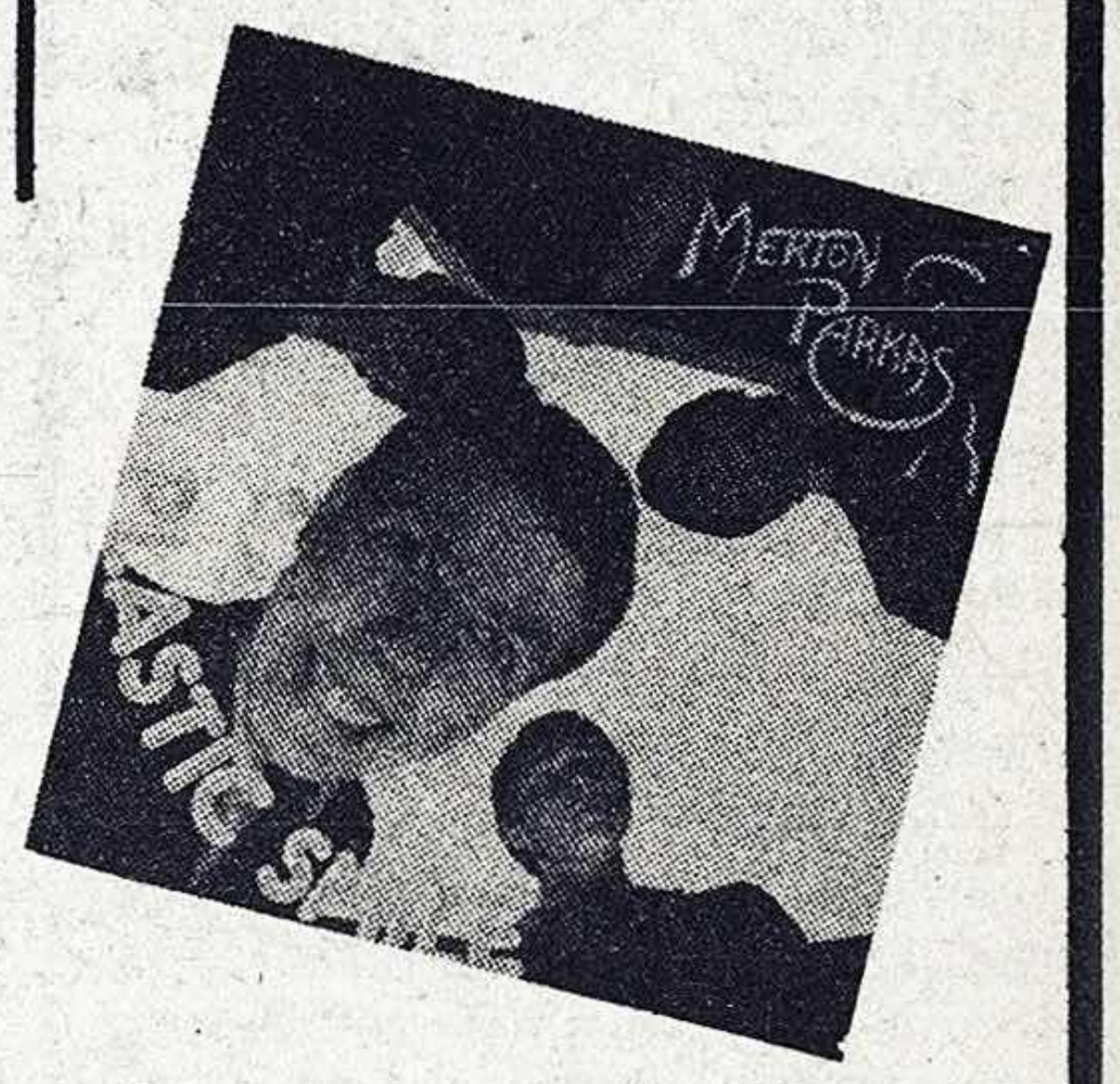
THE QUICK: Sharks Are Cool, Jets Are Hot (Epic). The nearest I ever got to seeing Roogalator play live was a couple of years back when this periodical was still in The Tower and I was down on the ninth floor picking up some expenses. Suddenly the lift doors opened and Danny Adler burst out like a man with a mission, uniformed IPC security guards holding on to all his arms and legs and trying to drag him back inside the lift.

"Is this the *NME!*" Danny Adler screamed at me. I shook my head (I was down on the ninth, remember). Eventually the security dragged him back into the lift and I never saw him again (I later found out what all the fuss was about — he didn't have a pass and couldn't stand the indignity one was always subjected to when getting one from the reception desk). As I say, I never see Roogalator on stage but they put out some nifty records and I got them all. This record sounds like Roogalator dipped in swarf. It's real good.

SKIDS: Charade (Virgin). Skids once made infectious singles and affected albums. Here they're inflicted by an inability to differentiate between the ghost of hooklines past and blah-blah-blah tedious repetition. Because the sands of ideas have finally run out? Because it's their 'Message In A Bottle'? I don't know. Neither do they. But I think the little house knows something about it, don't you, children?







READY
STEADY
GO
WITH ROTOSOUND
ROTOSOUND music strings®
XTC
JAM
INTERVIEW
SPECIALS
SKIDS
DIRE STRAITS
STRANGLERS
POLICE
UNDERTONES
SOLID SENDERS
THE POWERFUL PERFORMERS.

BACK TO ZERO
YOUR SIDE OF HEAVEN
B/W BACK TO BACK
Fiction Records
MARKETED BY POLYDOR LIMITED
THEIR FIRST SINGLE
FIRST 20,000 IN FULL COLOUR BAGS

TOYAH
A Safari Alternative Play Single
6 tracks at only £1.50 rrp
SHEEP FARMING IN BARNET
SAP 1
If it's not at your shop - tell them to order from Spartan
SAFARI

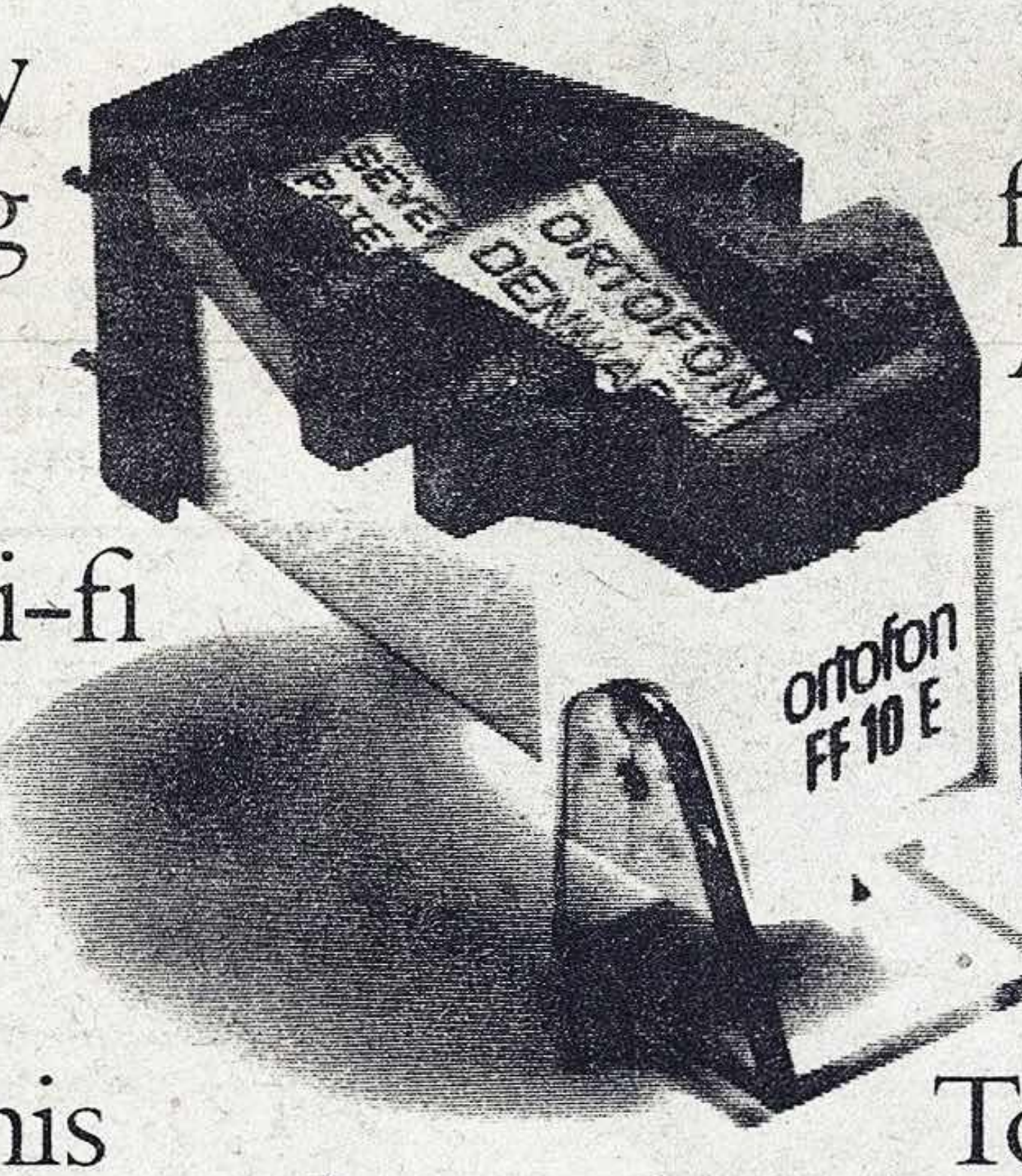
THE HUMAN LEAGUE
'REPRODUCTION'
OUT SOON
ALBUM & CASSETTE

THE TEEN BEATS
The Mod revival record of the moment
THE TEEN BEATS
I CAN'T CONTROL MYSELF
SAFE 17
If it's not at your shop - tell them to order from Spartan
SAFARI

THERE'S A CRACK IN EVERY ALBUM BY THE RUTS
Virgin
V2132

..SHADOWS IN THE PARK GROW LONGER...STOP..

To improve the performance of your Hi-Fi, carefully remove the cartridge and hit it with a sledgehammer.



If your cartridge is in the condition we think it is, that's the least it deserves.

Because a worn and damaged stylus won't just produce nasty sounds.

It'll also do particularly nasty things to your records by chewing its way through the grooves.

And before you know where you are, your lovely hi-fi sounds like a dog should sit in front of it with its head cocked.

If you're wondering where this argument is leading, it's to your local Ortofon dealer.

Because for the next few weeks he's offering at least £2.50 (inc. VAT) off our high performance FF1OE cartridge.

A professionally engineered unit, the FF1OE has been specifically designed to make your deck deliver sounds you never knew it had heard of.

Like cleaner, more transparent high frequencies. A subtler, fuller midrange. And a far more accurate bass response.

But then what else would you expect from the acknowledged world leader in advanced cartridge technology? (Check that one out with any hi-fi buff).

To take advantage of the special offer, simply cut out the completed voucher and present it to your local Ortofon Hi-Fi dealer.

He'll be happy to give you at least £2.50 (inc. VAT) off the FF1OE's recommended retail price of £14.50 (inc. VAT).

That's not very much to pay for a high performance cartridge nowadays.

Very little for a new hi-fi.

Harman UK. guarantees at least £2.50 (inc. VAT) off the FF1OE's recommended retail price of £14.50 (inc. VAT).

Please fill in your name and address and hand this coupon to your dealer.

Name ____________________

Address ____________________

____

Post code ____________

ortofon
accuracy in sound

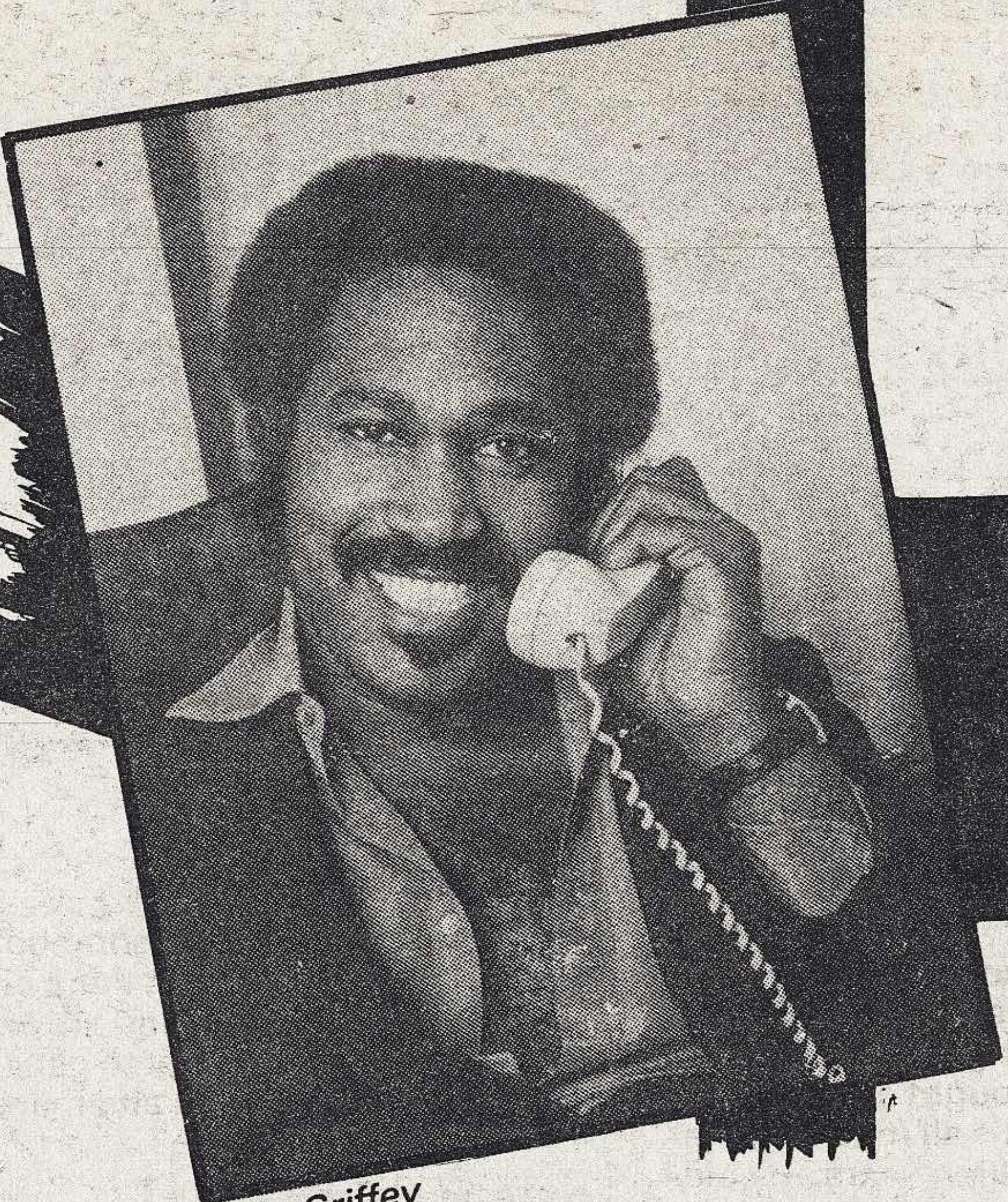
NB. This offer expires on November 15th 1979.
Harman UK, St. John's Road, Tylers Green, High Wycombe, Bucks HP108HR Telephone: Penn (049481) 5331. NME.0.9

THE MUSIC BIZ BLACK AMERICAN STYLE

PRETTY PEOPLE, PRETTY

Carrie Lucas

Shalamar



Dick Griffey

"UH . . . Mistuh Bekah . . . uh . . . sir". Turning round there's a smart black bloke — immaculate suit — he's in his mid-twenties and healthy. He's smiling warmly and taking my hold-all away.

"I'm your driver sir. The limo is just over here . . ."

Of course it is. He holds open the back door and I can almost step inside without crouching down. (A *long* vehicle, you understand). During the ride I take long, but sudden, looks out of the blackened windows and, I can't help it, I respond to all of his polite queries like I'm apologising for making him work.

This is not my city. This is Los Angeles. Music capital of the world, they tell me. The Babylon of the bored they tell me too.

"You're flight got held up huh . . . too bad/You mus be arful tired/Pretty city that London/this Los Angeles. Up there is Bel Aire/down there is Las Vegas."

His name is Arthur King and he is both a 'resting' keyboards player and hardworking stand-up comic, but he makes most money driving luscious folk around through this luscious city in luscious cars. As the journey continues some of his initial refinement slips and he tells me that he does 'OK' for himself. Well, doesn't everybody nowadays?

"Good Times/These are the Good Times/Leave Your Cares Behind/Good Times/Our New State Of Mind/Good Times."

The dictionary defines 'good' as 'well-behaved', 'morally excellent', 'suited to its purpose' and 'pious', which in turn is defined as, 'hope unlikely to be fulfilled'. And 'morally excellent' aside, those other summations come close to the current spirit and outlook of black music in America. But are the music and the man sharing the same suit? Are the problems of less chic states being sold up the Swanee for the right to disco? Identity crisis, what identity crisis? It's all a vibe, man. Just love, cosmic peace and South Carolina.

Lost in Music.

You can afford to love it in London — an escape if you will, one of the only brands of young music that isn't concerned with a message and yet still has guts and worth — but they live it in Los Angeles. It's not just their update on a Busby Berkely fire exit from the real world, they really believe in this 'dialogue' they've created under the warm, blue skies and hap-hap-happy homes. So huge, and yet cloistered, has the record business become that blacks within the industry are no longer aware that records/the world involves other things. Artists look around them and see nothing but other wonderful artists or else people dancing to artists, and there are their lyrics. The good times. Hell, why should they bother about injustice in America, I mean, that isn't the industry's business. The industry is here to entertain you, not inform or alert or point at or shake you, just to entertain. The American music industry is just a national Uncle Fun, a clown.

The amateur in this set up will not merely be shunned, he will not be tolerated. The entire smug star system is ready and ripe for a Lenny Bruce — and I don't mean a Steely Dan or a Randy Newman or a Johnny Rotten. It needs someone who realises that to be dry and satirical on Warner Bros or MCA is exactly the same as to ask for 'everybody dancing' on Columbia. It needs someone to drag music, kicking, screaming and bleeding away from Los Angeles and into the heart of all that is desperate, shameful and wrong with the American system. Then dancing will mean something again. Out of the boulevards and into the streets once more.

"I'm sorry, I was miles away . . ."

"I said we're here, sir".

Inside of Nick's Fisherie — a restaurant not a bit as rough as the name suggests — Dick Griffey is having dinner with two very lovely black women. One is a member of his office staff and the other is Carrie Lucas, a leading light on Dick's Solar Record Label. Solar — Sound Of Los Angeles Records — is special because, up to a point, it is an independent black label. It's artist roster doesn't run into double figures and it runs on a tiny office staff. However before visions of some kind of West Coast Factory Records romantically whir up, note that Solar shares the same Tower Block as the flabby dinosaur of Motown, and everything the label does is in the strictest big buck style of The Giants. In the restaurant I'm handed an itinerary and gulp as I'm faced with seven interviews in two and a bit days. That's just over forty-eight hours to get some idea of black brain muscle in action on the West Coast. If there was to be some Oasis amongst all the bland California Industry jabber-jabber I felt Solar was the outfit most likely. Let's see what simmers behind the tinsel.

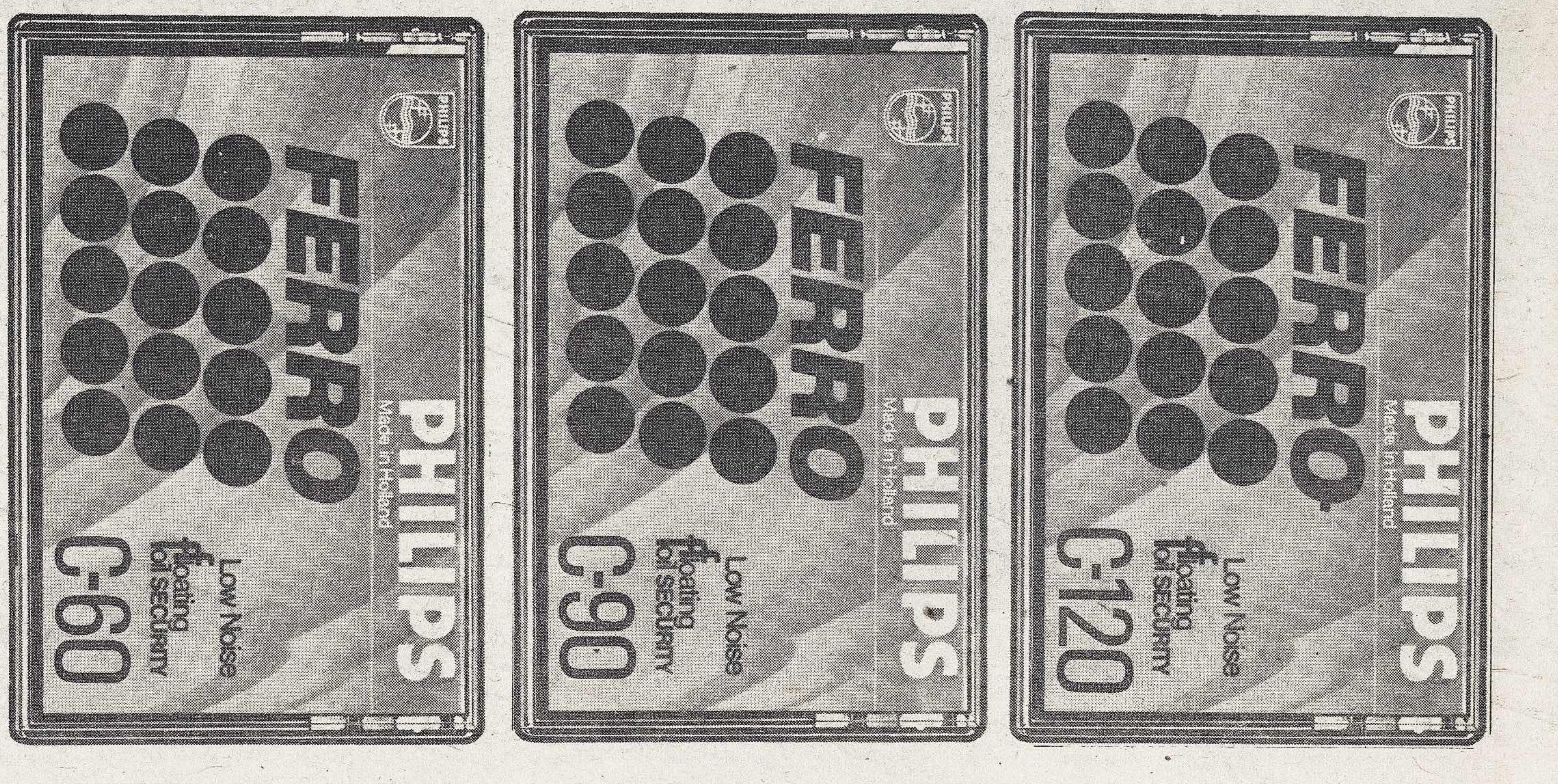
1. Lakeside.

Lakeside are a nine man organisation in which Solar places a great deal of admiration. They play like a hard nosed Earth Wind And Fire, though with a quarter of that band's flair and melody. From Ohio mainly, Lakeside will one day be a good mid-table first division band, but for now they seem a little overblown, perhaps from the unhealthy back patting they appear to get from their company. As we sit around the 'Conference Table' in Solar they seem ill at ease with my questions about black music and the business. Like everyone else, they'd much rather talk about the 'new and exciting things coming up'. (Or 'album' as we doctors, etc). I ask

Not only...

Not only are W.H. Smith taking a penny or two off the Philips Ferro Cassette range...

Ferro C60 Normally 85p Now 70p
Ferro C90 Normally £1.15 Now 95p
Ferro C120 Normally £1.45 Now £1.30



DANNY BAKER NAMES THE FACES OF FACELESS DISCO

MUSIC, PRETTY VACANT

Leon Sylvers

Walter & Wally Scott of The Whispers

them whether they feel disco is a good thing for music.

"Well we are not a disco band . . ."

They are emphatic on this point and it is a valid one. Solar does retain far more grit and guitar/bass/drums on its output than anywhere else. Anyway.

"We like to think of ourselves as an all round American band. Doin' all kinds. We like disco sure."

OK, but is it healthy to have music so firmly embracing corporations and business?

"Well, corporations can be a bad thing. But in my writing I like to listen to the radio a lot and see what the people are listening to." Eeek.

"And we find that when you do this the audience are already in tune with what you're doin'. They can relate immediately. Like when you said that you thought black music was gone, well that's not true. The disco thing is changing into disco/funk thing which is more of a black music . . ."

But some guy in a shack with no water and electricity can't find much to hold onto if his bro's jiving' bout Cancer the Crab and at the disco tonight. Where is his passion?

"See y'unnerstan that disco is a positive music, it's not gloomy, you won't hear a sad disco song. You'd be surprised, people want positive music."

Lost in music.

Y'see Lakeside aren't thick, it's just that they are musicians in corporate America. Trying to make it big and working hard.

I wonder about the crash when artistic integrity meets company policy on commercialism.

"Ah well, that is something . . . y'see we'll make a record, and then it gets out for commercial release. We try to keep it as much our direction as possible . . .", he looks down at his fingers, ". . . but, y'know y'just have to give it up sometimes . . .".

I prodded around for a while longer, but the answers weren't there. They played me some stuff from their current sessions.

It sounded OK. But in LA I couldn't get off on music, there was something nagging at me. It was only when I got home that I really was quite impressed by their LP. London gave it a tougher edge. Disco sounds best in New York.

2. Carrie Lucas

Carrie Lucas charmed me right out of the trees. A tall woman, she talks fast and nervously, laughing a lot, and trying hard to match her answers the best she could. In her ads, she gets traded as a whirling, dancefloor crazy, all slashed dresses and husky looks. The reality knows better. If you heard her last mini-hit single imaginatively called 'Dance With You', you won't know half the story. All preconceptions go flying out the window too. She is sharp like you would expect a New Yorker to be, yet she's a native Californian. And all the downhome guff goes out.

"Artists are always expected to have been singing since knee-high and raised in the church, but I never did any of that. I've only been singing a short while . . . I used to write poetry."

How false do you find all this?

"I don't think it's specifically the music business, I think the public are exactly the same, I dunno, I'm trying, not to get disillusioned right now, I still love singing. I get prodded about not having enough, uh, showbusiness about me."

Since disco, so many women have risen to super-star status over here — recently the top three records were all female — and yet behind the desks it is still all male. How far off is a truly female hit record?

"Well, having to do with the times, women are a lot more assertive right now and, of course, there are a great number of women in things like promotion and what have you."

Yeah, but all those bikini covers, do they bother you?

"Well, so long as all you guys have the attitude . . . y'know? Actually it really is only a way of packaging things, sometimes really nicely. But you know, up till recently a real lot of men singers didn't have so much control and it's only just happening there too. It's a little slower for women but it's happening. There again she shouldn't just go ahead because she has the right, whoever, say, produces has to be qualified no matter what."

About this disco.

"Well disco took off, I believe, because there was an absence of dance music, pure and simple. You had a heavy rock scene and r'n'b and stuff but no dance music doing anything on the charts. So some people took a chance, and it happened, until you get everyone on the bandwagon and that leads to junk. It serves its purpose, all music does."

What's it like posing for album sleeves and things.

"Gard, I'm terrible in front of a camera! But let me tell you, I never used to think much of models and modelling, I thought anybody can do that, but listen that's tough. When I see myself on posters I just . . . phew." (She looks like her skin's crawling.) "I can't even watch myself on TV. I jus' . . . I dunno."

How much say do you get in the studio?

"Well there's a tendency to believe that it's kind of a puppet deal. It's not like that here. Nobody tells you how a song should be sung or interpreted. I'm looking forward to one day working alongside the engineers and producers but I'd be crazy to do that until I'm qualified, right?"

Carrie Lucas is alright and 'Street Corner Symphony' was a gem single . . .

3. Shalamar and Dynasty.

Both bands are healthy three piece vocal trios. (Female total — Shalamar 1, Dynasty 2). By healthy, I mean they are straight out of a TV make up room. They exude an air of surf and outdoors and homes with pools and tennis lawns. During the interview I felt like a twenty stone Jed Clampett. On the surface they look nothing more than glossy singers for session men LP's. But Shalamar's 'Disco Garden' album — side one at any case — was as strong as anything I heard in the genre last year. I could make a small joke here about 'the genre' being a pub off the Tower Bridge Road, but that would louse up concentration. The angle that attracted in our meetings was that all six members of the groups are staunchly 'of The Faith'. They talk of their religion with the same serenity and cuddly openness that The Osmonds or Cliff are prone to.

One-third of Shalamar, Jeffrey Daniels, will supply most of the stuff like, "Personally I would love to become an entertainment standard — one of those entertainers who is known for giving his all over a lifetime of showbiz . . ." And both bands will tell you that their bodies and voices are temples of The Lord and that they humbled at the gifts bestowed upon them.

They were pleasant and nice to me, but they seemed just six more unconcerned artistes, in love with showbiz and facing the world only over the CBS news. The classic discotheque stereotypes. Sublimely happy young folk. Puzzle — why I should want their opinions on racism, sexism and the USA.

At a public appearance — just waving at a rollerdisco crowd — Shalamar managed to cause chaos with the local traffic, so large was the crowd.

Dick Gregory 0 Billy Graham 4.

No doubt that both sets of kids are talented, and though everyone has the right to be contented, they take liberties. At the roller-disco do, you could see the bands assuring all the happy punters that everybody is a star hip hip hooray. The difference between young British bands and young Californians is that of trouper and troop. Dynasty made Secret Affair look like The Clash. Speaking of whom, I walked into the massive Tower Records store one evening as they were playing 'Safe European Home', and I thought of Lakeside saying, "Well, it's all music after all."

Never in a million years, my old son.

4. The Whispers

At last, the excellent Whispers. Whereas every band until now were relative newcomers, The Whispers have been singing their stand-up soul since '64. They go back some way with Solar boss Dick Griffey too. Indeed, were it not for Dick it is possible to believe that The Whispers could be without a contract right now. Talking to members, and twins, Walter and Wally Scott you sense they grieve for soul music. They talk with dignity and yet sound sad throughout. Not for them did I have to sledgehammer out the state of Black music in the US. The Whispers know.

It began with my obligatory enquiry as to whether they were busy or not. Up till then everyone had said a resounding 'sure, you bet!'. Walter Scott just answered, "A little. But not enough." We then led around to the state of the music scene.

"It's getting to be a total marketing thing, money over music, right. Like, we've seen stars in this disco era that are purely packaging, you might get a great record but you won't find a great, uh, act. You don't have to be a major talent so long as your company can afford the right marketing men. There is not that opening no more for that guy who has the soul and the voice but maybe isn't dynamic. But we're sure that'll come back, the music always comes in cycles. I think the disco thing is a fad that'll peak and then . . . like the vocal stand-up group, which is the era we started in, well that area of singing has come to a complete . . . uh . . . well I think there's only us and the O'jays still there. But it's all so contained right now and even bands like The Commodores and Earth Wind And Fire, it's affecting them."

You must have seen bands selling out all over the place.

"Aw man . . . if you let it get to ya, it'll drive you crazy. It's madness. You just have to keep a stern face and remember, like we got into this business fifteen years ago and we had commitment then and we got to keep hold of it now. But . . . it's sad, man, really sad and I don't know where it ends for a group like us. We just got to believe in the cycle coming around again, and really that deep down the public will want quality over temporary gimmicks. Right now we have, like, mediocre TV and radio stations all over, and music is getting like a factory just throwing it out here."

So why are blacks just blanding out into this grey uncharacteristic sound.

"I tell you what I think, I think we're running scared. I'll give you an example. The new Commodores album seems to be like somebody has told them to get out there and go for this white market, and they have made a definite attempt to get away from what made them and merely

☐ Continues over

but also!

They're also taking a penny or three off the Philips Super Ferro Cassette range at the same time!

Super Ferro C60 Normally £1.05 Now 90p

Super Ferro C90 Normally £1.30 Now £1.10

WHSMITH

PHILIPS SUPER FERRO Made in Holland High output LN floating foil SECURITY C-60

PHILIPS SUPER FERRO Made in Holland High output LN floating foil SECURITY C-90

Branches throughout England and Wales. Merchandise subject to availability where you see this sign

and at selected British Rail bookstalls. Offer ends 15 October. Prices correct at time of going to press WELCOME

LOS ANGELES DISCO

From previous page

satisfy their ready made market. It is a fear running through black musicians."

I casually mention RAR and go on to ask whether the business could tolerate it's interference when the pair stun me by showing how aware they are of its growth in the States. Wally says he checked them recently in Chicago. And there's the BMA.

"Recently the Black Music Association took a stand against disco. It was Kenny Gamble and Leon Huff saying that to a great part it was white music makers taking away the black feel and, although as artists we haven't had to take a stand in so far as public speaking and things, I do feel that sooner or later artists are gonna have to take a stand on certain things within music. Because above everything, if you believe in something you gotta have the courage to speak up for it. You hear young blacks saying that you got to bend to the companies in order to get anywhere and that is deplorable. But it's gonna come, ain't no getting away from that.

"We heard that the new rock thing in Europe is on the way down now, that's too bad."

Are The Whispers on the case or what?

Anyway, your albums still sound strong.

"Well, we're happy really. I feel sorry for any new bands because there just isn't that scope anymore unless you got that half million dollars to promote them. Y'see we got in under the wire. We're not an *old* act and we got credibility. We realise our position and, yeah, we're happy I guess."

Why is there no kind of critical music press here?

"Well this country is fad orientated, they don't like touchy subjects — they're afraid really. If it's in, it's in, y'know. On the radio, we hear that jocks are fed up with the disco and by this time next year the disco will have levelled off considerably and we will be back to the good r'n'b."

"In the end I guess if we can't be called good then we can be called consistent. If it's important, we never lost money for a company."

Compared to The Whispers, most other American bands are mindless hams.

6. Dick Griffey.

Mr Big. Griffey is a big man from Tennessee, one time carwash attendant and caddie, also promoter of Stevie Wonder's 1974 world tour and booker of some of Curtis Mayfield and The Impressions fledgling gigs. Dick talks broad and jive, one finger occasionally going through an arc in the air to point at the floor and emphasise some particular point in his conversation. Understandably proud of his achievements at Solar, he fair commands respect.

If I appeared a little hard on some of the acts he has that's no reflection on their albums. Griffey and the unsung Leon Sylvers play a major part in the Solar sound. Griffey for his production and Sylvers at the desk and all round experience that drives most of the labels output. Like I said earlier, the reason I wanted to talk to Solar was because, pound for pound, it may well be the best label in America for consistent good music. Griffey explained why he got into the big time.

"I used to doo-wop on the corner like everyone else, but as I got older I noticed that though entertainers came and went the entrepreneurs stayed. I always felt it was wrong that black folks just sing, dance, run, jump and buy tickets. Some of us should be right in between on the business side."

I wonder about the future of more independent labels.

"Y'see America is so damn large. Say you went into the record business tomorrow and got a hit like Chic's 'La Freak'. You couldn't even press the records to get them out there. That's 4½ million records. Do you know the cost to press, package and slick them? That's why we need RCA to distribute us. I don't have to sit here and wait for Tower Records to pay RCA who can then pay me before I can pay my bills."

In an interview given to 'Black Radio' magazine, DG told how important it is for him to keep the money he makes circulating throughout the black community.

"When I promote a concert black kids put out the posters, like if I have a party then blacks will cater for it. I place tickets in black stores before I advertise so they will get the traffic. We got to keep the dollars circulating in the community."

When I talked about the naivety of his young bands he covered up the best he could by saying how much talent lay in them, but I sense that he really would like a little more of the spark that first, and still does, fire The Whispers to beat in the chests of his comfortable young colts. I then asked what he considered the 'great' music in his life. The businessman answered first I think.

"Well I think Lakeside are the most exciting band I have ever seen and I ain't lying. Also I listen to a lot of Bach . . ."

He paused a while umming and erring.

". . . but I guess the greatest music ever for me came outa the Miles Davis Quintet, with Miles, John Coltrane, Cannonball Adderley, Greg Garland on piano, Paul Chambers on bass and Philly Joe Jones on drums."

It was something in the way those names broke loose from him. The fan bubbling out of the businessman.

Before I left he gave me a copy of Solar's latest LP. It's a gospel album by Juanita G Hines, that's Griffey's mum. A nice touch that Warners couldn't muster . . .

I left LA feeling that Solar, despite the dumbness of it's young, is encouraging against the faceless Industry circus. Their, ahem, product is very worthy although they should leave all interviews to Wally and Walter and DG himself.

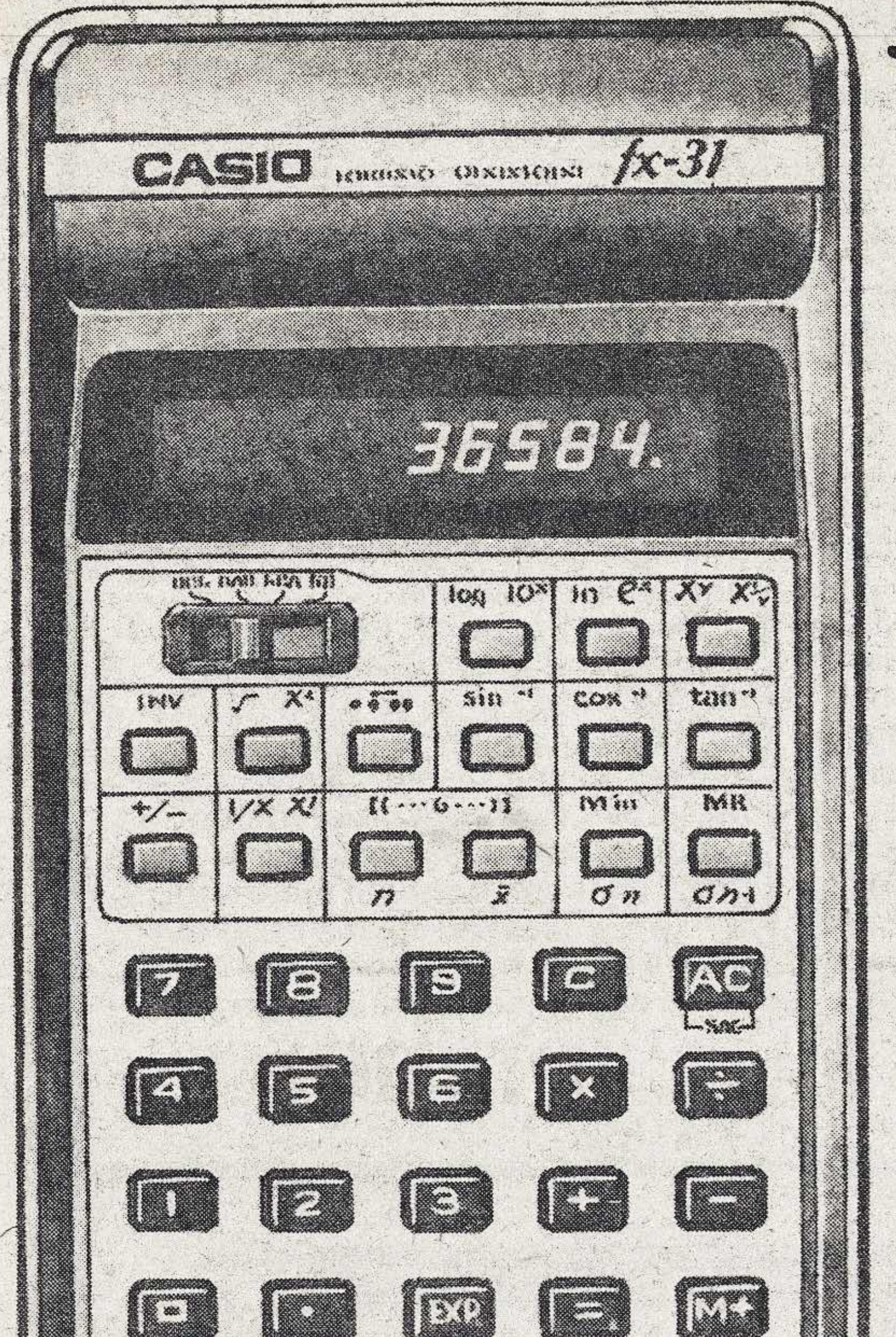
Who knows, a few bob from thre right pocket in the right way might set up a rock equivalent of Solar. (And I don't mean like the countless essential amateurs. More of a semi-pro personal touch that can rock the heavies a bit). So what'dya reckon. A touch of anarchy in the USA corporates?

Ha! Ha! Said the clown.

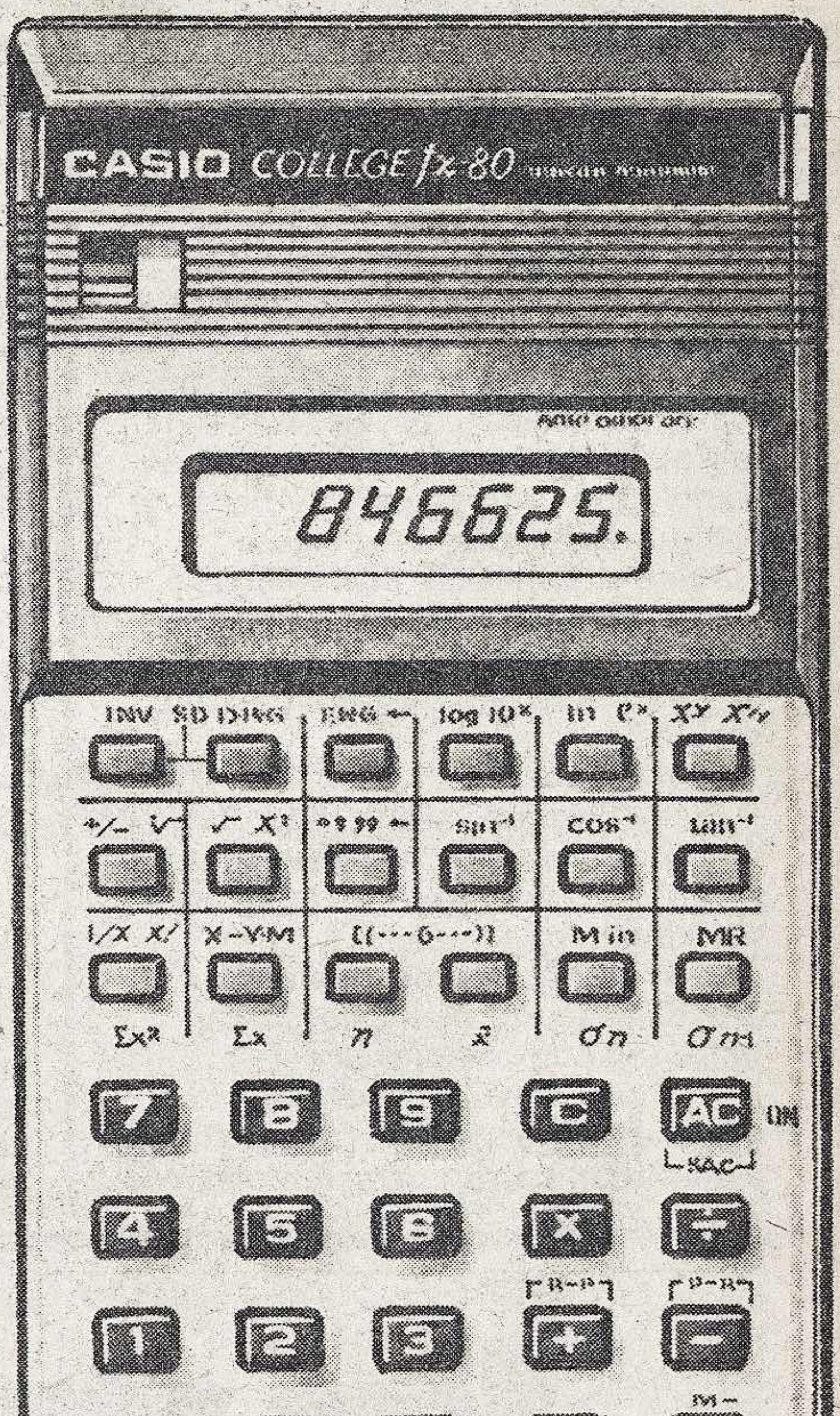
Jeffrey of Shalamar: "I want to become one of those all round entertainers known for giving his all to showbusines..."

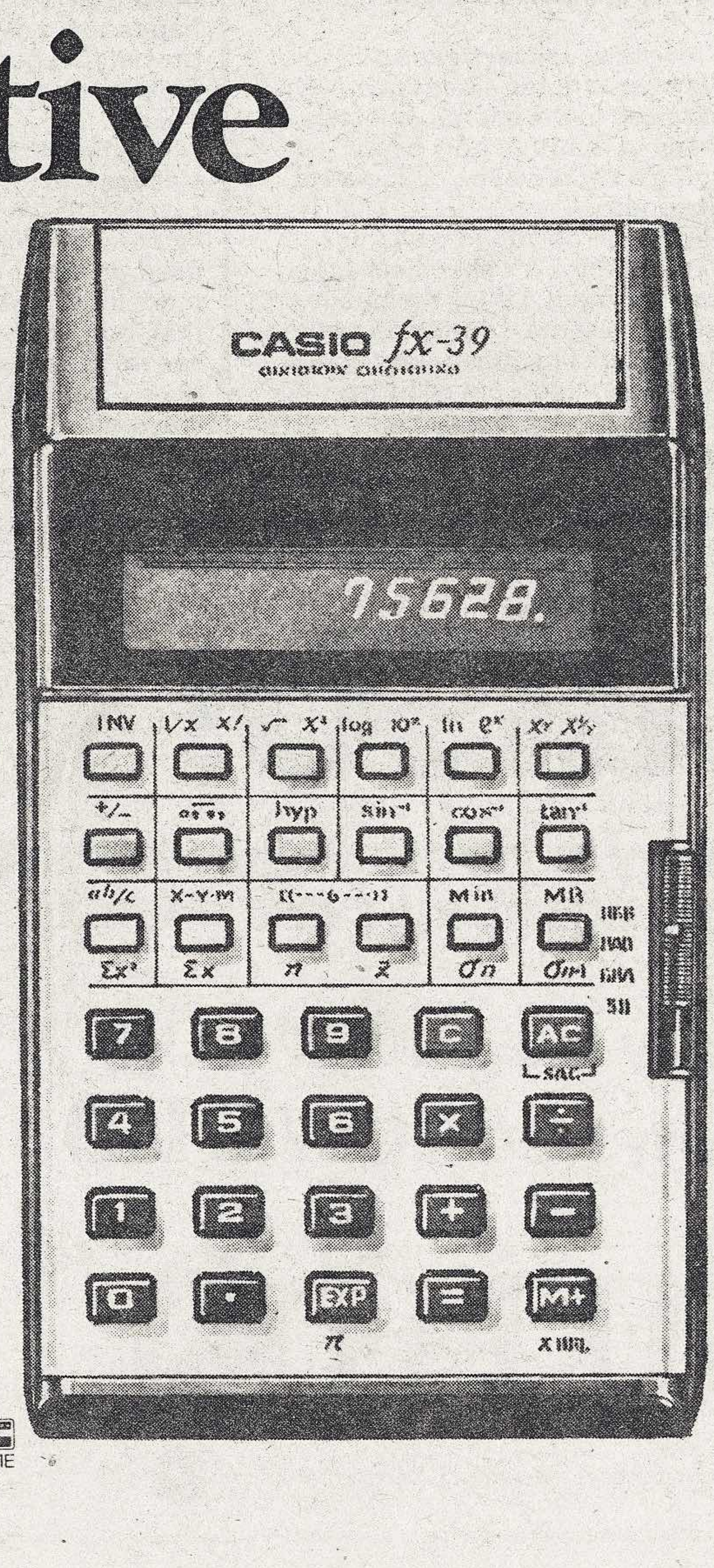
Scotty of The Whispers: "Blacks in this business are running scared. I hear the young blacks saying you've gotta bend to the companies and it's deplorable. But it's gonna come, ain't no getting away from that."

SQUIRE
THE NEW SINGLE
WALKING DOWN
THE KING'S ROAD
SEE 2
I-SPY
RECORDS



W.H.Smith have a number of attractive models for students with an eye for figures.





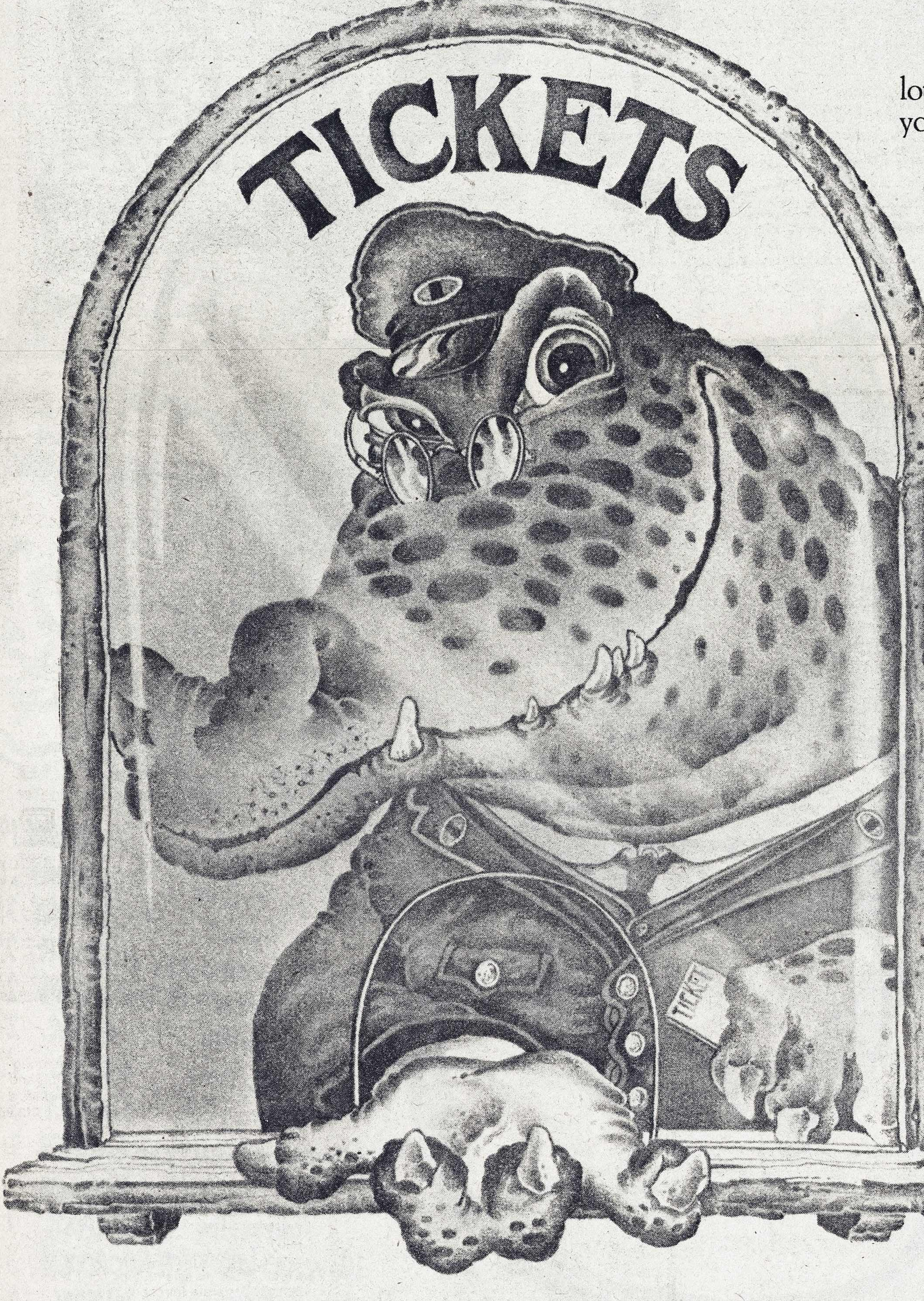
New Casio FX31
A budget-priced scientific calculator featuring 31 scientific functions from logs., factorials and memory to standard deviation and parenthesis. Complete with protective case. **Our price: £12.95**

Casio FX39
This compact, versatile calculator runs on batteries, a rechargeable pack, or mains power. Excellent range of scientific functions including standard deviation and memory.
Our price: £15.95
Rechargeable pack and mains adaptor extra.

Casio FX80
A power-saving liquid crystal display is just one of the features of this scientific calculator which boasts 37 separate functions and an automatic power cut-off. **Our price: £15.95**
All calculators covered by our 1 year Guarantee.

WHSMITH
Branches throughout England and Wales
Not at airport branches or British Rail bookstalls.
Prices correct at time of going to press.
Merchandise subject to availability.
WELCOME

Enough people will be taking a bite out of your student grant without NatWest doing it.



Your first grant cheque may seem like a lot of money but food and drink, travel and your digs, soon take large bites out of it.

So NatWest, as long as you keep in credit, *make no bank charges* on student accounts...and we'll even give you a cheque card if we reckon you can handle it.

And you're almost certain to find a NatWest branch in or near your university or college.

NatWest will also arrange Travel Cheques and Foreign Currency to the value of £150 p.a. and charge no commission to full-time student customers.

Take this coupon to your local branch or send it to National Westminster Bank Limited, Student Service, FREEPOST, 41 Lothbury, London, EC2B 2GN.

You don't need a stamp. Make it snappy.

Just sign here.

As soon as we receive this coupon, we'll get in touch with the nearest branch to your college.

Name ________________ Age ______

College ________________

College address ________________

Course ________________ Start date ______

Home address ________________

Tick here for Current Account ☐
Deposit Account ☐
£10 Cashcard ☐
Servicecard ☐
Cheque Card ☐

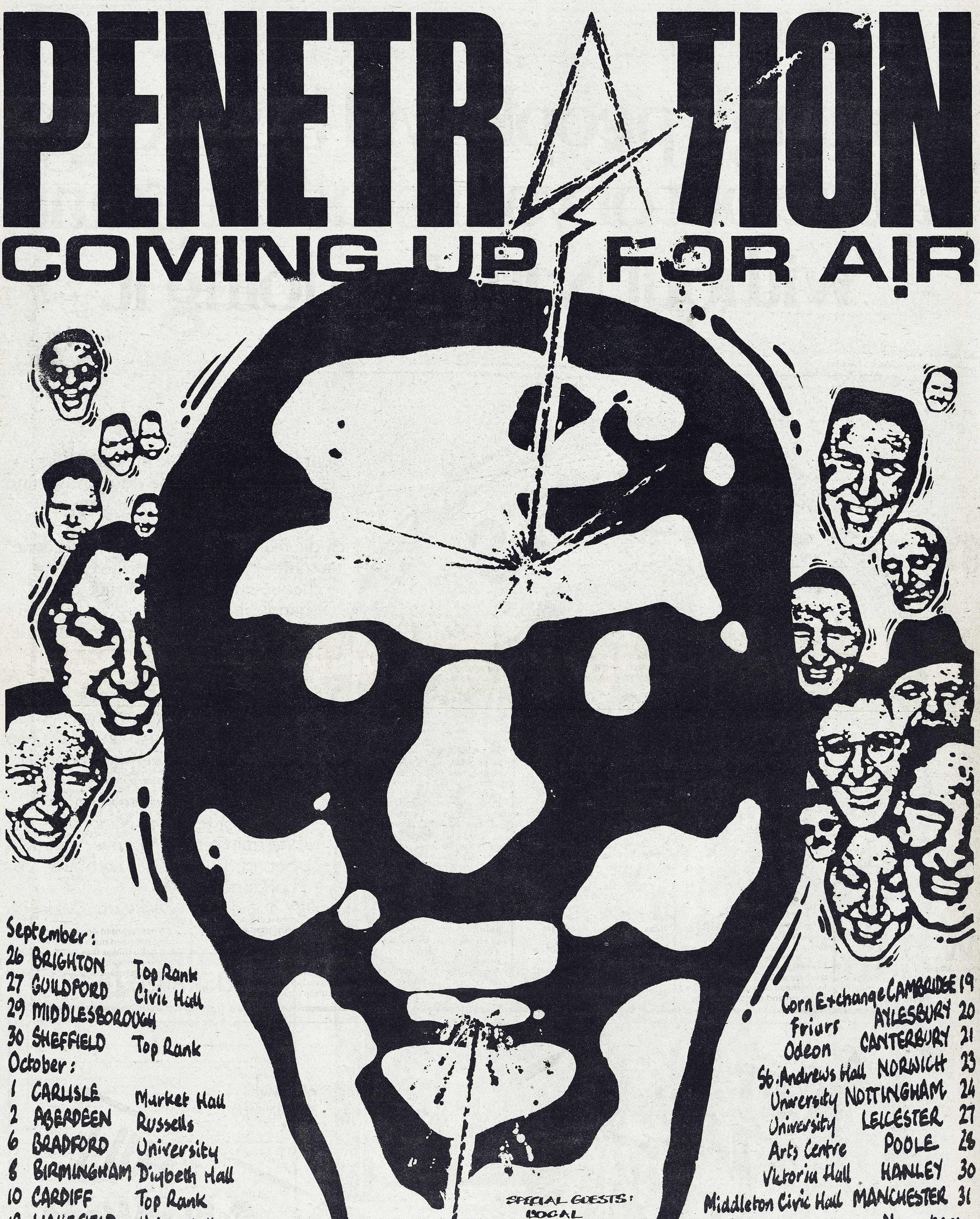
Signature ________________

NatWest

NME 2

PENETRATION

COMING UP FOR AIR



September:

26	BRIGHTON	Top Rank
27	GUILDFORD	Civic Hall
29	MIDDLESBOROUGH	
30	SHEFFIELD	Top Rank

October:

1	CARLISLE	Market Hall
2	ABERDEEN	Russells
6	BRADFORD	University
8	BIRMINGHAM	Digbeth Hall
10	CARDIFF	Top Rank
12	WAKEFIELD	Unity Hall
13	GLASGOW	Strathclyde University
14	NEWCASTLE	City Hall
18	PORTSMOUTH	Locarno

Corn Exchange	CAMBRIDGE	19
Friars	AYLESBURY	20
Odeon	CANTERBURY	21
St. Andrews Hall	NORWICH	23
University	NOTTINGHAM	24
University	LEICESTER	27
Arts Centre	POOLE	28
Victoria Hall	HANLEY	30
Middleton Civic Hall	MANCHESTER	31

November:

University	LIVERPOOL	2
Wirrena Hall	PETERBOROUGH	3
Electric Ballroom	LONDON	4

SPECIAL GUESTS:
LOCAL
OPERATOR

NEW ALBUM OUT NOW · SPECIAL PRICE . . £3.99

SILVER SCREEN PROFILE

PHIL DANIELS

A LAD MOST LIKELY TO...

JOHN MAY talks to the star of 'Quadrophenia'.

PHIL DANIELS is 20. He's not in a new wave band, he's an actor, one that you're going to be hearing a great deal more of in the months to come.

After serving his apprenticeship in 45 television dramas and a number of stage parts, Phil has now hit the big screen. He plays a bugler in *Zulu Dawn*, a "sex maniac, educationally sub-normal mongrel" in *The Class of Miss MacMichael* and, more importantly, stars as Jimmy in *Quadrophenia* and as Richards in the movie version of the banned TV play *Scum.*

The prospect of celluloid fame concerns him but his attitude should see him through. He's cocky, sharp and wants to keep working, to be a really good actor.

This is Phil Daniels, in his own words.

"WHEN I was fourteen, nothin' to do, a theatre workshop called Amateur Children's Theatre came to King's Cross where I lived and done theatre workshop. There was a girl I quite fancied that was going up there and I went up really to try and see if I could talk to this girl.

"I just carried on from there. I just kept going and after about four weeks the BBC needed some gnomes and little things for *Falstaff* and I got a part. I still weren't interested in bein' an actor that much but I thought it was good anyway. Then all of a sudden I kept landing parts and just carried on.

"My agent got me an audition for *Quadrophenia* and I went down there. I'd just come back from South Africa, I done a film there *(Zulu Dawn)*, and I caught something out there and my tongue split in half and went yellow and I couldn't eat for a week, only drink fluid. I dunno what it was but antibiotics cured it.

"I went about four days after I come back and being out in Zululand and, you know, comin' back and being a Mod. Put on a pair of cord trousers, football shirt. Didn't know what was happening and like I see Franc (Roddam) and I knew that it weren't on. I thought 'I've really blown this'.

"We started in Brighton, did the end first. We just got all of us there and they said 'Listen, in '64 these cats came down to Brighton and there was a riot here", and the boys were going 'Yeah, yeah, riot. Yeah, 'course there is, 'course there's a riot", and we just started walking down the promenade, started singing and stuff, and then we just wreck the place really. But it wasn't terrifying 'cos I was a Mod. It was like a newsfilm doin' it but it didn't get too hairy."

"I had a really interesting talk to Roger Daltrey one day on the beach in Brighton. He's sayin' there's a Jimmy in all of us, we're all Jimmy in a way. Like if you come out of that Mod era, that mum and dad number, you know, the music's too loud.

"So that's how I try to play it, like a typical kid. In the film he's an anti-hero. You've got to have that focal point but I try and make him a bit of a wanker as well.

"Townshend came down one morning to the Pie and Mash Shop while we were filmin', just for publicity I think, press and stuff, but I go mad. I see Townshend there, I think to myself, what! What! Pete Townshend, he's brilliant, brilliant.

"Yeah, I done background stuff. Like I went and saw some old Mods all around London. A guy called Tommy Shelley, like he's a bit of a famous old Mod and he gives me a lot of clues about the style of the guys. Things like how to ride your scooter and how you are with women.

"I see some old footage of Mods but I thought meself, like from my past, it's just the same thing. All my mates were sort of Mods, but they just haven't got the thing of saying they're a Mod.

"Really I'm an actor you see and I'll do anything, but I feel a bit Mod. It's a good look.

"I don't think the Mods are the same now as they were. Then you was a Mod 'cos that's what happened, now it's just a trend. I think if you're a Mod you can only be a Mod for so long, you can never be a Mod forever, because in the end I think you realise you're as much a part of the system as anything else. Bein' a Mod, it's like bein' in the army. You know, he's a Mod, he's a Rocker. I don't like that. I rather people get on with people whoever they are.

"I had about four days off from *Quadrophenia* then on to *Scum.* We done that in six weeks. That was really hard work.

"I play this guy "Stripey" Richards. He was me background, I reckon. He was always bein' done for fighting and he striped a bloke in a fight and got put away. But I think he'd been put away about three times before so he's used to it.

"He and another guy called Pongo Banks run the borstal, the Daddy. When people come in for visits they give their sons money, we take the money off them and give it to the screws and we get a percentage, and like if anybody's out of order, the screws will just tell us and we'll keep them in order.

"There's a new guy comes called Carlin and we're told to keep 'im in order cause he's hit an officer in another borstal. We give 'im a good going-over but slowly he gets us back, one by one, until he's the Daddy.

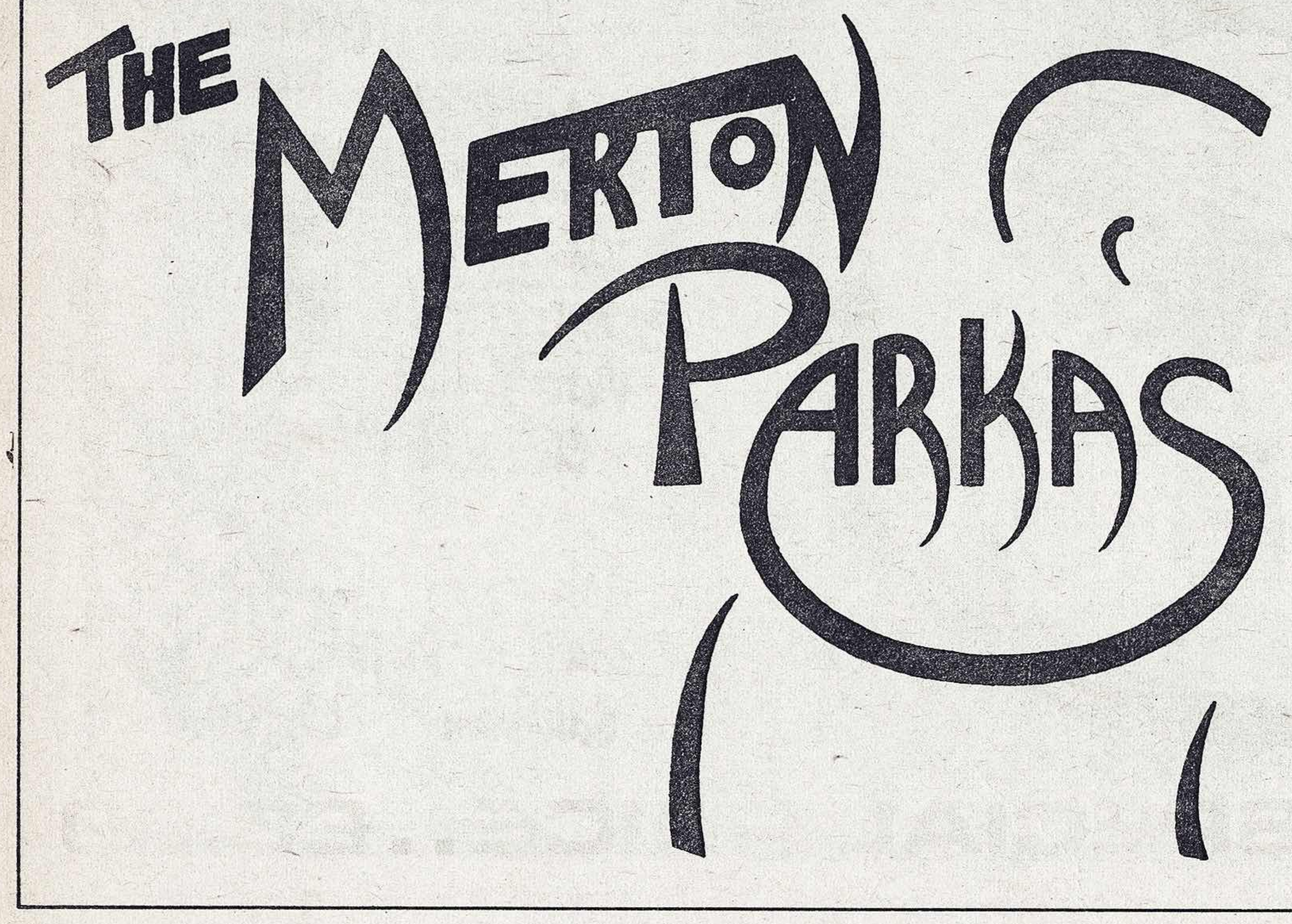
"We filmed it at Shenley, where government and things send old people to die slowly. They got these little villas in the grounds and there's like a circuit you keep walkin' round and round all day long. You can see these really depressing cases, old dears and old men, walkin' round and round. Like they pump 'em with drugs and stuff to keep 'em calm. Put bromide in their dinner so they can't get the horn.

"It's a terrible scene, borstal for a kid, 'cause you never will ever learn trust, you never regain that. If you're put in an institution you can't come out and just live a normal life again. But you gotta go down to the root of the problem I suppose, 'bout doin' things in the first place.

"I think the film takes a stand of just showing you incidents that definitely happen in borstal and I think it's pretty true to life, in my estimation. If you're doin' something about borstal, you can't talk like Laurence Olivier. Like the guys who played the screws, they got into it I tell you. Blimey, some of them slappings we got, they tingled a bit.

"I like actors in roles. I do like de Niro very much. *Mean Streets* is a brilliant film. Him I like. Dirk Bogarde, I really rate him.

"What I want to do now I've sorted me head out a bit, I just want to do things that I think are good, morally good — not talkin' bout fuckin' morals — but things that are spot on about right things."



Get the new single
from the Merton Parkas

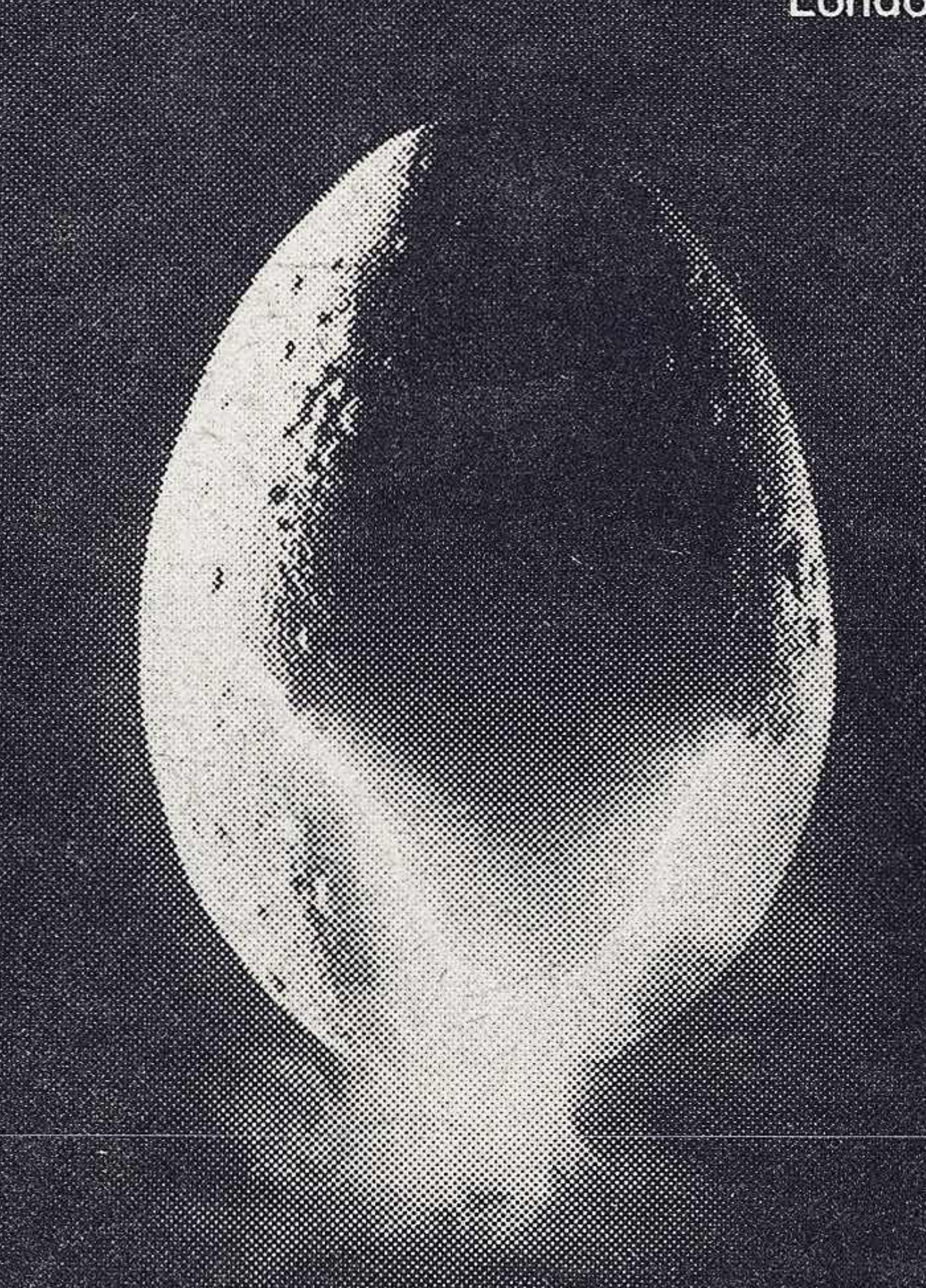
'PLASTIC SMILE'

Beggars Banquet
BEG 25

"Take your smelling salts.
You'll need them." News of the World

ALIEN

"A gasp a minute." London Evening News



In space no one can hear you scream.

TWENTIETH CENTURY-FOX PRESENTS ALIEN (x)
TOM SKERRITT SIGOURNEY WEAVER JOHN HURT IAN HOLM VERONICA CARTWRIGHT
HARRY DEAN STANTON and YAPHET KOTTO AS PARKER
EXECUTIVE PRODUCER RONALD SHUSETT PRODUCED BY GORDON CARROLL, DAVID GILER and WALTER HILL DIRECTED BY RIDLEY SCOTT
STORY BY DAN O'BANNON and RONALD SHUSETT SCREENPLAY BY DAN O'BANNON MUSIC JERRY GOLDSMITH
PRINTS BY DELUXE® PANAVISION® EASTMAN KODAK COLOR®
READ THE FUTURA PAPERBACK | SOUNDTRACK ALBUM ON 20TH CENTURY RECORDS & TAPES.
©1979 TWENTIETH CENTURY-FOX

ALL OVER LONDON from SUNDAY
and at ODEON and other leading theatres throughout the country
NOW SHOWING ODEON Leicester Square PHONE: 930 6111 70MM DOLBY STEREO
ODEON Kensington ODEON Westbourne Grove ODEON Chelsea ODEON Brighton and ODEON Worthing

"Put that thing away!" Kathy Lester suffers horrid things in the night in **Phantasm**

Horrible philm phun

Phantasm

Directed by Don Coscarelli
Starring Michael Baldwin
and Bill Thornbury
(GTO)

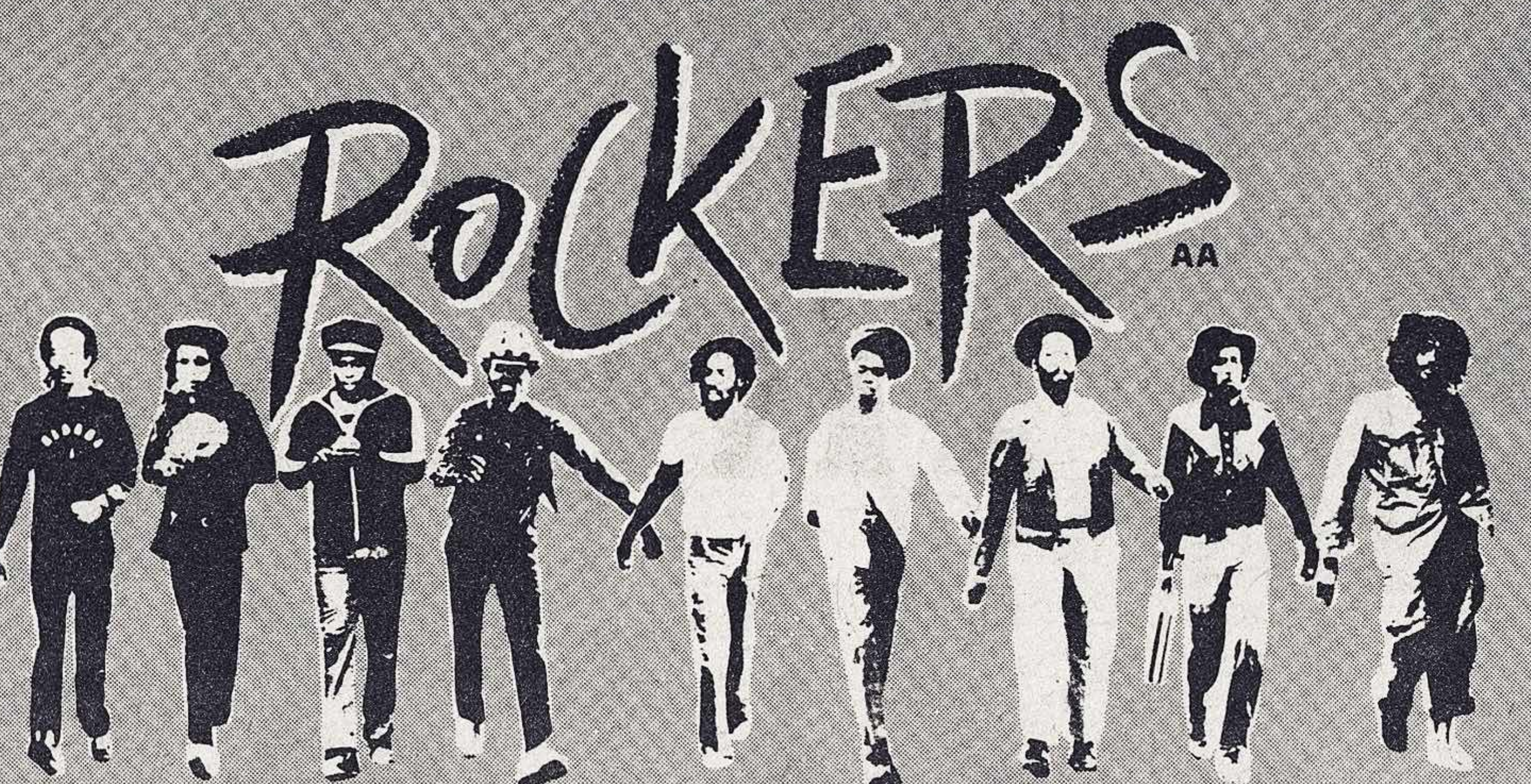
PHANTASM is made up of the kind of nightmare images that most people experience at least once in their lives and few can relate. Fewer are able to transfer them to celluloid. Hitchcock has done it (and he is one of the few film-makers to have actually *invented* nightmare images affecting a mass consciousness) and Don Coscarelli, who scripted as well as directed this effort, would also appear to have the gift albeit in embryo form.

The title has been chosen with care. Consisting partly of 'phantom' and partly of 'orgasm' it perfectly encapsulates the spirit of the movie and, if necessary, its artistic *raison de'etre*. Philip Jose Farmer achieved a similar effect in literary terms in *Image Of The Beast* — an irresistible amalgamation of sex, mythology, mundane reality, Gothic horror and technological and alien paranoia. And guilt. The all-pervading sexual guilt beyond the pale of puberty that remains a part of our social conditioning.

"Wow . . ." breathes Jody Pearson as The Lady in Lavender reveals her top-floor charms prior to their making out on a tomb in Morningside Mortuary. "Wow . . ." echoes his 13-year old brother Mike watching the proceedings unseen from behind a tombstone just before he is jumped by one of the murderous cowled dwarves who scurry throughout the film like emissaries of guilt. Guilt writ large in letters of menstrual blood on the walls of an adolescent brain.

Coscarelli's images are cinematically diverse, emphasising his position as film fan as well as film-maker. *Don't Look Now, Night Of The Living Dead,* the films of Tobe Hooper, Carpenter, de Palma and even Leone all make their presence felt as unobtrusive influences, and although lacking Carpenter's technical expertise (the tension in the first 20 minutes fluctuates badly) Coscarelli has the same subversive approach to film-making and keeps most of his material under control, resulting in some great moments. Mike's discovery of a Victorian photograph of a horse-drawn hearse driven by the same mortician who currently runs the show at Morningside is a traditional narrative device of the ghost story; the glimpse of an alien world seen through a dimensional doorway is tantalisingly brief, and the

OSIRIS FILMS PRESENT:
Starring Leroy "HORSEMOUTH" Wallace Richard "DIRTY-HARRY" Hall Featuring Jacob "JAKES" Miller Gregory "JAH TOOTH" Isaacs
Written & Directed by THEODORUS BAFALOUKOS
A ROCKERS Film Corporation Production Produced by PATRICK HULSEY



I'm like a stepping razor don't you watch my size I'm dangerous

With Music by
PETER TOSH 'Stepping Razor'
BUNNY WAILER 'Rockers'
BURNING SPEAR 'Jah No Dead'
INNER CIRCLE 'Tenement Yard' & 'We A Rockers'
JUNIOR MURVIN 'Police & Thieves'
plus others
Soundtrack out now on Island Records ILPS9587
ISLAND

From Thursday September 27th
ACE Brixton
CLASSIC Victoria Next to Virgin

From Sunday September 30th
SCREEN ON THE GREEN Islington
ACE Upton Park

PLUS Bob Marley Live
EXODUS (Special Version)
Directed by Keef

SILVER SCREEN

'Stripey' Richards (Phil Daniels) about to get a duffing from kindly correctional officer Sands (John Judd) in **Scum**

Reason to be angry: going into chokey . . .

Scum

Directed by Alan Clarke
Starring Ray Winstone, Mick Ford, John Judd and Phil Daniels
(GTO)

IT'S no wonder *Scum* got banned by the BBC. Not only does it dare point an accusatory finger at the very fabric of our democracy — law and order — it takes that finger and firmly pokes it in the bigoted, blind eye of authoritarianism.

Roy Minton's script was originally filmed by Alan Clarke for an Autumn '77 *Play For Today* transmission. Bill Cotton, the head of BBC 1, didn't like it so it was not shown.

Undeterred, Minton and Clarke did the Wardour St shuffle and Don Boyd's enterprising production company gave the go-ahead for a movie version. Clarke was thus in the unique position of being able to re-shoot the same project within an 18-month period. He's grasped that opportunity with both hands.

Whereas the BBC *Scum* was straightahead journalistic docu-drama, the *Scum* movie eschews liberal reasoning and goes straight for the guts. It is in the grand tradition of other institutional movies like *Riot In Cell Block Eleven, The Hill* and *The Brig* in that it uses a sound melodramatic premise to make a compassionate plea for penal reform.

At least films like this attempt to make the audience aware of the unvarying degree of brutality to which prisoners of different degrees of culpability are subjected in any prison. *Scum* is set in a Borstal, which makes the violence all the more shocking.

Like any militaristic or 'correctional' institute, Bostal is run of feudal lines, a brutal hierarchical system in which everyone owes fealty to someone else. The prison officers not only condone the inmates' internecine violence, they encourage it. That way they maintain the status quo while subjugating all responsibility. Racism is actively encouraged and the weak get shat upon, beaten up, framed, raped.

"We'll jump on you from a great height if you so much as breathe," says the welcoming officer to the latest bunch of inmates.

It's a brutalising regime based solely on deprivation and humiliation. "I will have no violence here," says the governor, with as little sense of irony as the chief chaingang warder's pathetic pronouncement in *Cool Hand Luke:* "What we've got here is a failure to communicate."

This Borstal is a dung-heap seething with bribery and corruption, the institutional greys, greens and vomit creams of its contaminated corridors starkly captured by a camera that roves, cajoles and, above all, stares unblinkingly, unbelievingly at the criminal acts perpetrated by and on the prisoners.

Exaggeration, you say. Pure exploitation.

Sorry, but any screw'll tell you he'd rather work in a 'proper' prison than Borstal. It's in Borstal where the youthful yobbos flex their muscles, in Borstal where reputations are made.

There's no easy options with *Scum,* no pussyfooting. The style is taut, harsh, severe, the violence short, sharp, vicious. The repression is relentless, on all sides.

"Bastards!" says one of the inmates after a duffing. "Bastards! Bastards!"

I couldn't have put it more eloquently myself. *Scum* is a film to fill you with impotent rage. I'm proud it's British.

Monty Smith

● ***Phantasm cont.***

flying steel sphere guarding the mortuary which does something exceedingly unpleasant to an unfortunate redneck made me feel very weird indeed.

There's a certain confidence arising from its humour, too. After the grotesque horror perpetrated by the steel ball and Mike slashes the Mortician's hand in an attempt to escape, bright yellow blood spurts from the finger stumps. And bundling the wrecked carcase of a dwarf into the back of his van the ice-cream man complains "Hey, this guy's not gonna leak all over my ice-cream is he?"

Phantasm is the imaginings of a fevered brain made celluloid flesh. Unlike the highly stylized *Valerie And Her Week Of Wonders,* which fused gothic vampire romance with adolescent sexual awakening, this film also works on the level of commercial entertainment and is closer in spirit to Hammer and AIP productions. In fact it would make a great drive-in movie.

Take your girlfriend — she'll hate it. I loved it to death.

Neil Norman

*Michael Baldwin flips his lid in **Phantasm**. Ugh.*

Hanover Street

Directed by Peter Hyams
Starring Harrison Ford, Lesley-Anne Down and Christopher Plummer
(Columbia)

NOWT as rum as film folks, and only writer/director Peter Hyams can know what strange humours possessed him to pour out this tepid teacup of a World War II love triangle.

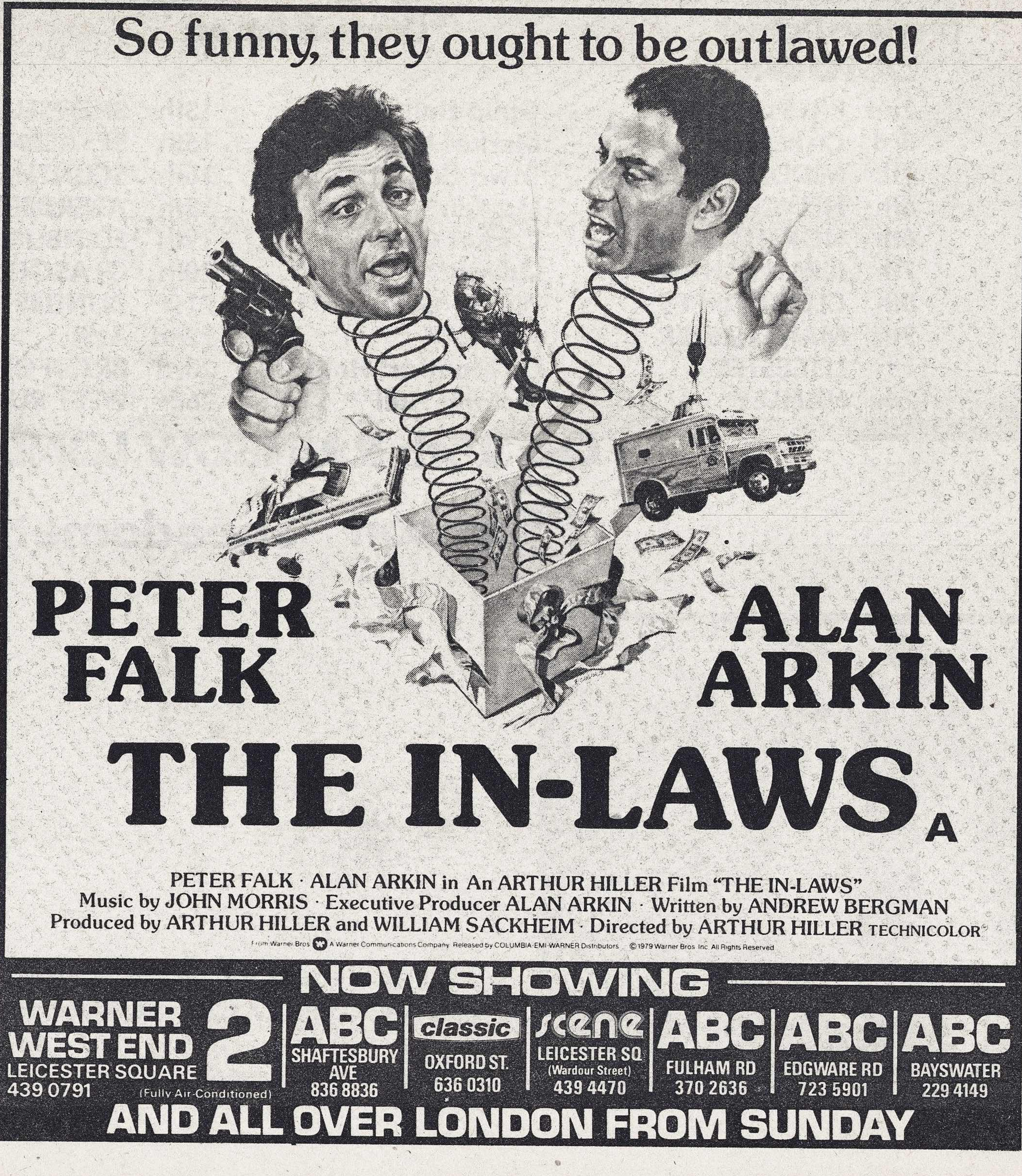
Hyams' last film, *Capricorn One,* was a hard, sharp thriller based on the ingenious premise that an American spaceshot could so easily be faked for political and/or financial expediency, whereas *Hanover Street* is as red-eyed as a Mills & Boon (un)true romance and as wet as a drowning.

Brave, sensitive and bumptious American flier (Harrison Ford) meets shy, sheltered wife (Lesley-Anne Down) of 'nice', unexciting upper-crust English intelligence officer (Christopher Plummer). They fall for each other like two collapsing chimneys. Wife struggles womanfully to cope with ensuing tug of love, her problems trebled by the preposterous, almost Koestlerian coincidence that sends both men off on the same mission over France. And so on and on until salt chokes the tear ducts to a standstill.

Silly, very silly, and neither a quick cameo from comedian Max Wall nor the now obligatory cynicism of the US aircrews can save the day, still less win this particular war. How long can the cinema preserve in aspic all the rosy nostalgia that surrounds what was, like all wars, a most unpleasant chapter of human (and inhuman) history? Forever, I suppose, for as long as love lasts (sic). (Sick?).

Don't forget the tissues and the brown paper bags.

Angus MacKinnon



So funny, they ought to be outlawed!

PETER FALK
ALAN ARKIN
THE IN-LAWS A

PETER FALK · ALAN ARKIN in An ARTHUR HILLER Film "THE IN-LAWS"
Music by JOHN MORRIS · Executive Producer ALAN ARKIN · Written by ANDREW BERGMAN
Produced by ARTHUR HILLER and WILLIAM SACKHEIM · Directed by ARTHUR HILLER TECHNICOLOR
From Warner Bros A Warner Communications Company Released by COLUMBIA-EMI-WARNER Distributors © 1979 Warner Bros Inc All Rights Reserved

NOW SHOWING
WARNER WEST END 2 LEICESTER SQUARE 439 0791 (Fully Air-Conditioned)
ABC SHAFTESBURY AVE 836 8836
classic OXFORD ST. 636 0310
scene LEICESTER SQ (Wardour Street) 439 4470
ABC FULHAM RD 370 2636
ABC EDGWARE RD 723 5901
ABC BAYSWATER 229 4149
AND ALL OVER LONDON FROM SUNDAY

GILLAN

From America Special Guest

RANDY CALIFORNIA

Plus

SAMSON · SPEEDOMETORS

(Various Dates) (Various Dates)

OCTOBER

2nd	PRESTON	Guild Hall**
3rd	CARLISLE	Market Hall**
4th	MIDDLESBROUGH	Town Hall**
5th	NEWCASTLE	Mayfair**
6th	NORTHAMPTON	Cricket Ground**
7th	BIRMINGHAM	Odeon**
8th	CLEETHORPES	Winter Gardens**
9th	MANCHESTER	Apollo**
11th	LEICESTER	De Montfort Hall**
12th	HANLEY	Victoria Hall**
13th	SHEFFIELD	City Hall**
15th	ST. ALBANS	City Hall**
16th	SCUNTHORPE	Tiffanys*
18th	ABERDEEN	Capitol*
19th	EDINBURGH	University*
20th	GLASGOW	University*
21st	DUNDEE	Caird Hall*
22nd	AYR	Pavilion*
23rd	BRADFORD	St. Georges Hall*
26th	WEST RUNTON	Pavilion*

Oct 24th RAINBOW LONDON

****Samson *Speedometors**

Gillan
MR UNIVERSE

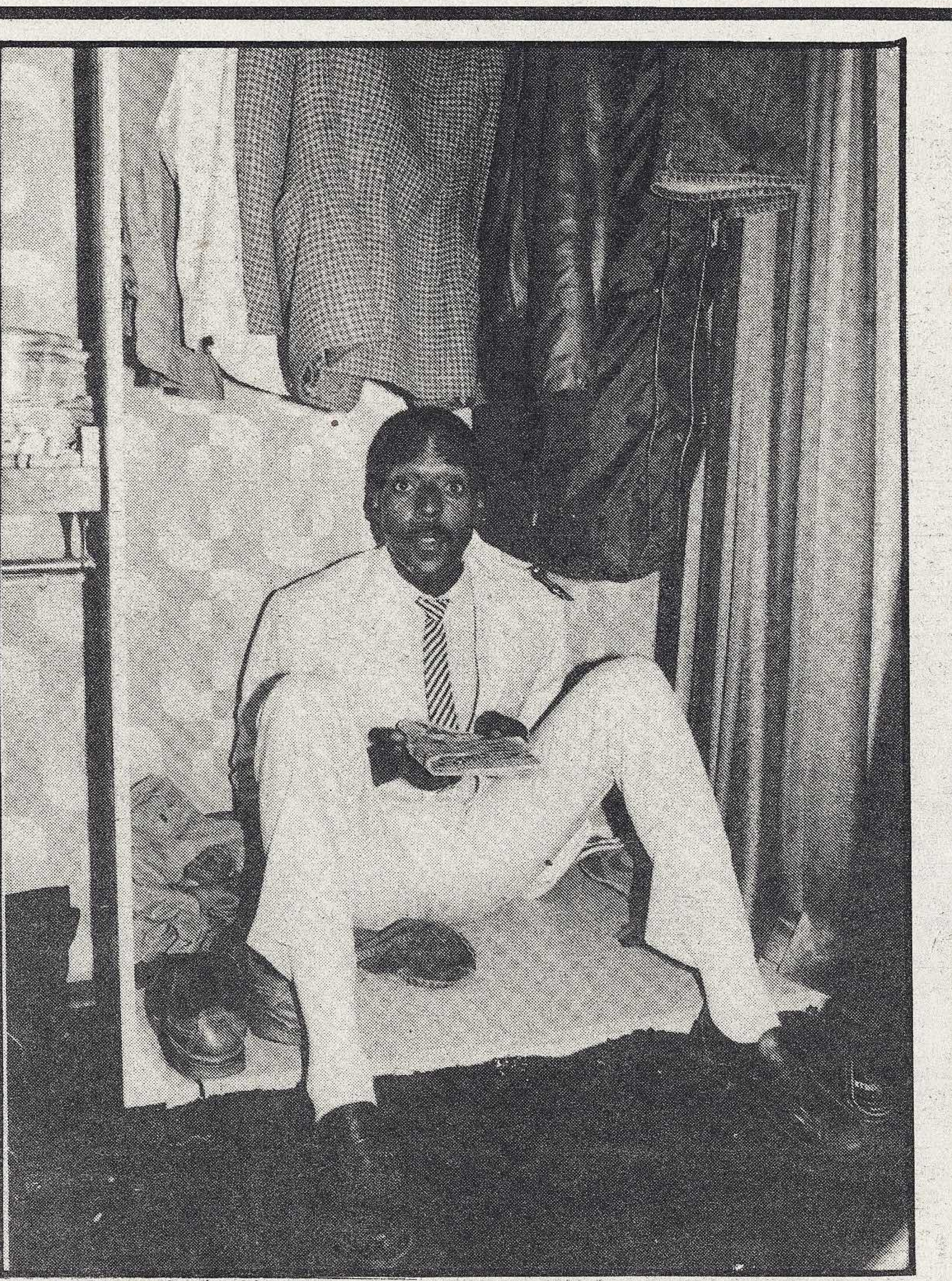
ACROBAT

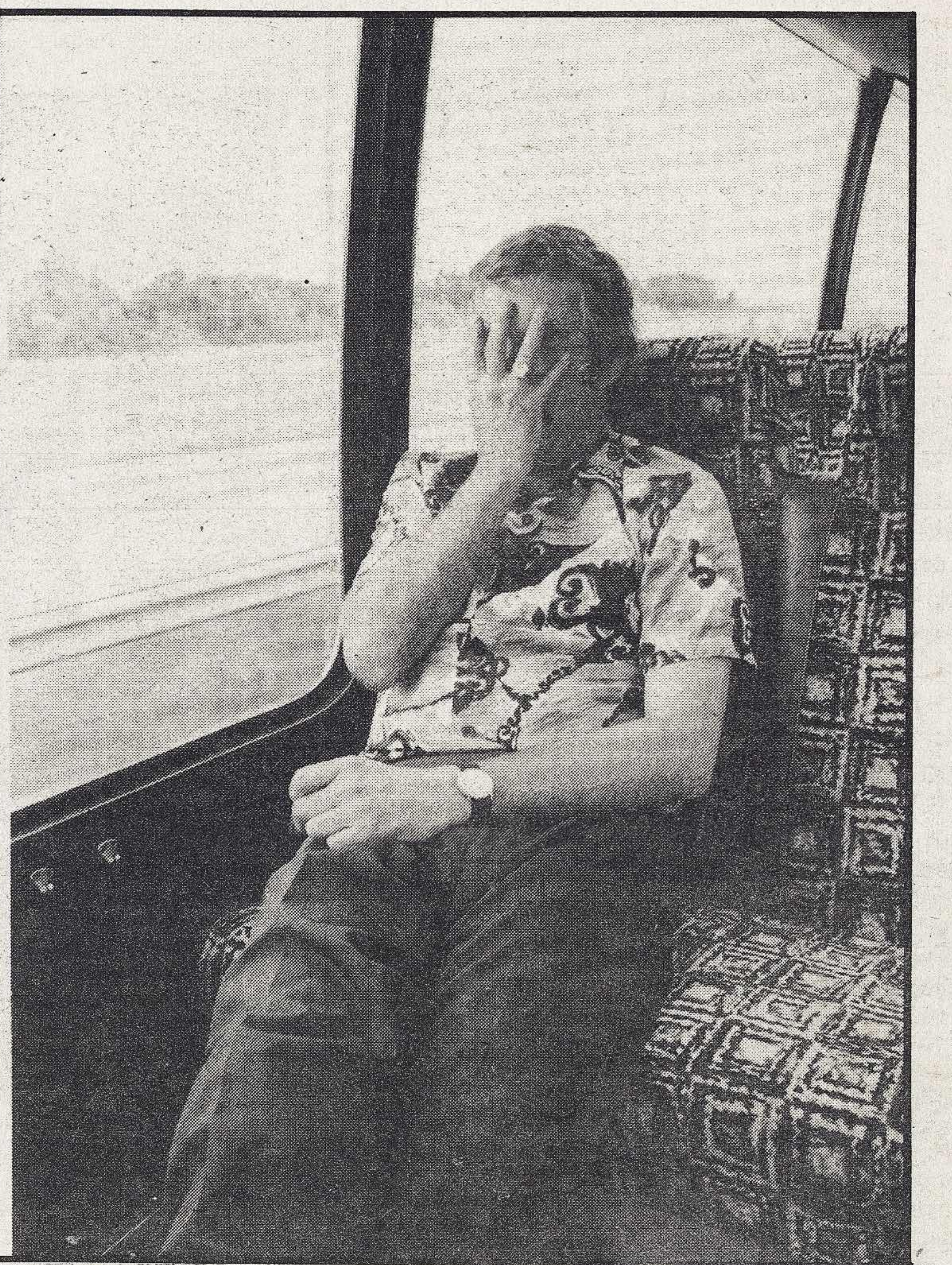
Album Released Oct 5th **Mr Universe (ACRO3)**
Single Released Oct 5th **Vengeance/Smoke on the water (BAT 12)**

Sole Representation PHIL BANFIELD PAN AGENCY 01-289 6161.

One Of These Men Is A Fitness Fanatic The Other Is Tired And Emotional

How To Tell One Dart From Another. Danny Baker Shows How It's Done. Tom Sheehan Takes The Pictures.


Mr Andrews in the closet.


Mr Thomson finishes a bottle in the only way he knows

ALONG A LONELY Somerset lane a man from W.68th St. Manhattan is making good time. Twelve miles behind him and eight to go, he senses the drone of a lorry engine above his trained breath and, getting into the wood a little more, he glances around to let it pass.

It's a coach and it slows down alongside him. Through the windows he sees people waving wine bottles at him, jeering, and one man giving the wanker's salute. The runner pays no attention as the coach speeds off again.

"I jus' hope the goddamn coach breaks down," he thinks. "I'll do the damn show on ma own . . ."

Kenny Andrews, Dart, is our runner. A wellover six foot New Yorker, he thinks nothing of running these twenty miles to a sound check. Kenny took over the job made vacant when Den Heggarty left and was the fruit of a, literally, world-wide search for someone who could "Bowm-Bowm" right down in their socks. And he can certainly do that. Like, Kenny doesn't say much but when he does you've gotta be a bison to pick out the details. Right now he's making good time . . .

ACROSS the road from the gig in The Queen Of England, four musicians and a couple of friends beat a path through the alcohol in front of them, ah, "relaxing", and having a good time.

All round are people going to the gig, checking watches and playing 'Duke Of Earl' on the Juke Box. Occasionally, someone will comment to a friend on the Darts lookalike over there, until the similarity overcomes them and they wonder aloud if it is in fact the 'celebrities' of the night. Less gullible friends assure them.

"Listen, when you're a big band like that you don't need to drink in 'ere. You've got dressin' rooms full o'booze an' birds an' nat. You've gotta have a coupla heavies about for all the fans an' all, right?"

But that don't always follow.

The Darts are Pop Stars. Not in the *NME*/Clash sense, nor the snotty Rod Stewart line of things, but Pop Stars replete with badge-laden teen adulation, *Top Of The Pops* and hit after hit.

Since their debut hit 'Daddy Cool' in 1976, the group have drifted further and further from the attention of the rock market. At one time they were to be found in the weeklies given time and space right alonside The Feelgoods and Kursal Flyers of the day, but their fame and fortune caused them to spoil the 'funky underdog' appeal that rock'n'roll enjoys.

I asked Thump Thomson, their ruddy-faced stalwart bassist, how things have changed from their side of the stage.

"Well, different to what you'd expect. See, at the time of 'Daddy Cool' we were getting two sorts of audience. Either really young girls — bout twelve to fifteen — or else, it seemed, their mums and dads. But now, and I don't know whether it's the same girls that have got older with us, but the crowds are definitely an older, more like your rock type, audience. Now you'd have thought that it would've gone the other way round, seeing as how, like, a couple of years back we were the rock press', er, pals if you like and quite like the sort of band these punters would be likely to check out.

"But don't get me wrong, we're not 'avin a go at the papers, after all, there's so much goin' on now and what we do really does speak for itself, dunnit? I wouldn't know what to write about us, straight."

But does it bother them to be on the 'outside' of rock'n'roll favour?

"No, no, come off it. It's only annoying when you get our records reviewed in completely the wrong light. The other day we got panned in, uh, *Superpop* I think it was, and the moan was that we've lost our 'street sense' or something. Like, why aren't we still hammering away down the Nashville or somewhere. People don't think it's possible to be successful like this and still keep your feet on the floor. Mind you that's well understandable when you see the prats about the place in this game. . .and not all of them in the big halls neither, right?"

THE DARTS are right now at the start of their "Attack Europe 79" tour, a giant operation indeed. They finish Britain in mid-November and they have two days off between now and that time.

The tour coach — where so many hours will eat away the kilometres till Christmas — is surprisingly basic. It's the norm nowdays to expect a tour bus to include toilets, perhaps a couple of beds, a bar and video facilities. But the Darts vehicle is the same charabanc that you'll find playing hotel to any number of beano's. Simply a couple of card tables and a cassette to play the home mades on, which for the time I spent with them was anything from The Selecter to Tony Hancock.

Plonking down next to guitarist George Curry — and let us not forget this man wrote 'It's Raining'! — I tell him how dare he invite me onto such a tuppenny ha'penny omnibus.

"Well, all the video trimmin's an stuff we talked about, but it's hardly your essentials is it? We're not crossing the Steppes or somewhere. Besides, to get a coach with toilets and that is about another fifty quid on top, I think".

Now I like that. He said the last part totally unaware that it could sound a little tight coming from a band who these days must be earning a few bob. I pointed out that it sounds a bit like a quote from a man who peels oranges in his pocket so as not to share it round.

"Oh yeah. . .right." he says, cackling. "Oh yeah, well fifty pounds! That's over a fiver each a week!".

The fact is, that like you and me always promise about money, The Darts are managing to practice. The wages hasn't made them sloppy. And it doesn't matter how much you take home in the hand, the days of taking back the bottles to get your fare into town should always act as a yardstick.

Elsewhere around the luxury liner, recently-returned pianist Hammy Howell sits with a set of headphones perched over his ears and a faint smile of satisfaction on his mouth. Whatever it was he used to play for hours on end in his cassette machine I never found out. I came to the conclusion that Hammy was half shy and half eccentric — that on the advice from others.

Once I caught him on his own in the dressing room and wound him up about doing a two hour interview. He got genuinely embarrassed at the prospect and retreated under his headphones laughing in apology.

"I really don't think you want to speak to me. . .

Hammy left The Darts for a year to study music 'properly', and was replaced by Mike Groynehall. Mike quit two weeks before the tour began. Thump explained why.

"Well, he was a nice enough fella I spose, but — and I don't wanna sound corney to ya — but he was never a Dart. He was well into the spotlight and things, but you can see how this group lives.

"The one solid strength of The Darts is that nobody in this group is a star, mate. Nobody. I mean there's nine people in this outfit and I swear to God that we fit together just like that. Blimey, I'm the first one to cringe when I see something like that in print but it's the truth and I can't stress when I see that point enough. In fact, there's eleven all told. Y'see any money that gets paid to the band goes eleven ways. There's the band and there's two of the roadcrew who've been with us since . . . y'know.

"Well, Mike started rowing about some of the money set ups, and it weren't solely that, but, we both agreed that he'd do better for himself outside of the group. Only then did we stop and think of how close we were to this tour. Course, Hammy stepped back in — I think he was waiting to, as it happens — and I'd like to think that he'll stay."

Sprawled out over the gangway snoozing gently is Rita Ray. When I got back a couple of mates of mine were solely interested in what Reet was 'really' like. Well these days she's looking the best ever, having lost over a stone in the last months.

She talks pure South London and sets you off balance with a moaning/aggravated sense of humour that more than once had me nipping over to one of the others asking. "Was she serious what she said to him?" By the end of my stay I knew she never was, but it bottles you at first. She can take comment from the others and hurl it back in armour without ever becoming that dreaded female rock figure of 'one of the boys'. A strong, funny woman.

THE DARTS run through their set almost twice a day. They go through one of the longest and most thorough soundchecks I have ever witnessed. Pulling in at the back of the hall in Bradford one grey Tuesday — well, it was either Queen at Niagra Falls or The Darts in Bradford and they do a handsome beefburger in the Ford High Street — I see the roadies artic for the first time. A huge juggernaut with the Darts' logo all along the side. The band begin to coo it up. Sax player Horace starts digging me in the ribs.

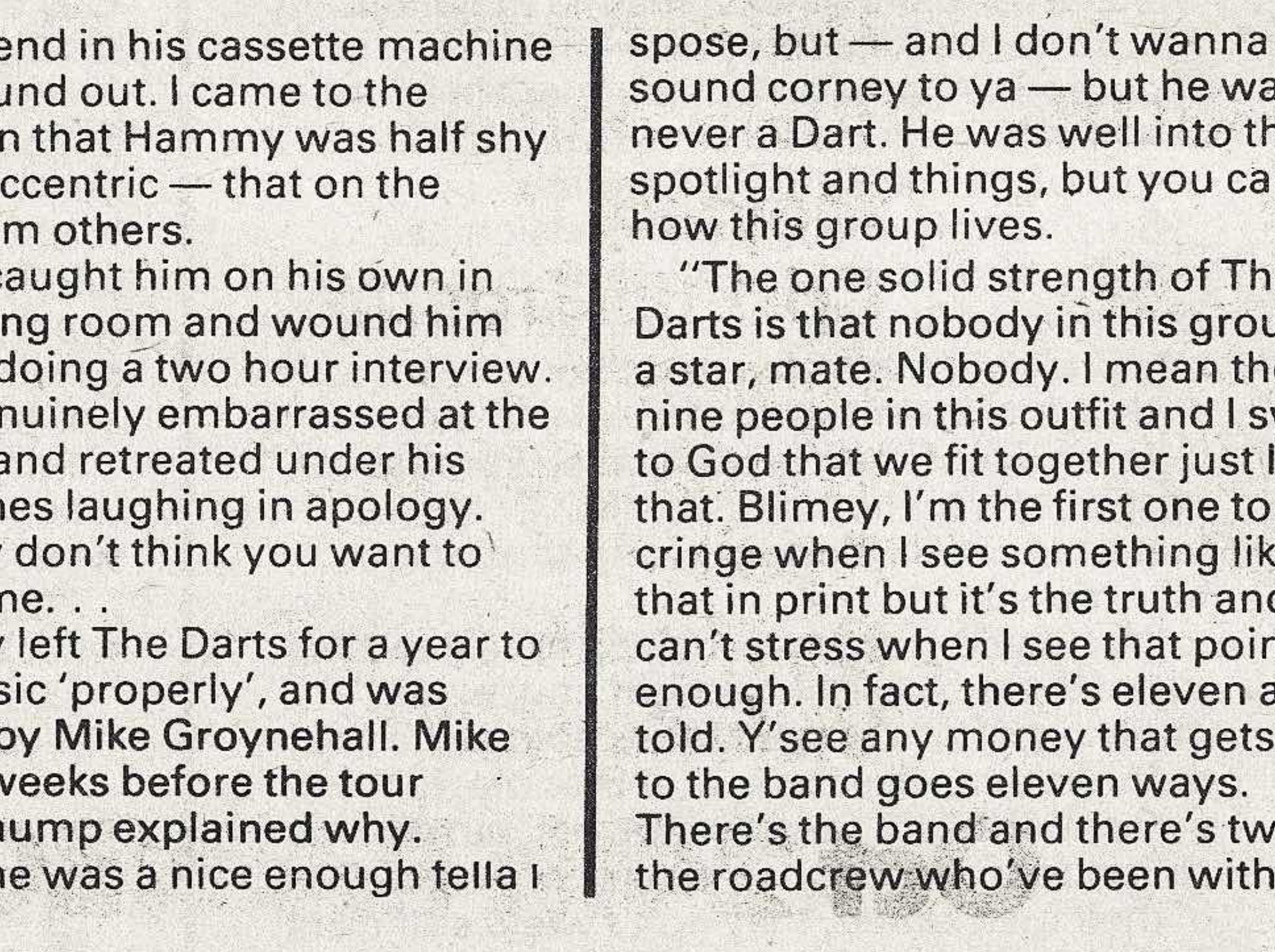
"See Baker, ya thought you were away with a bunch of tosspots eh? Look at that mate!"

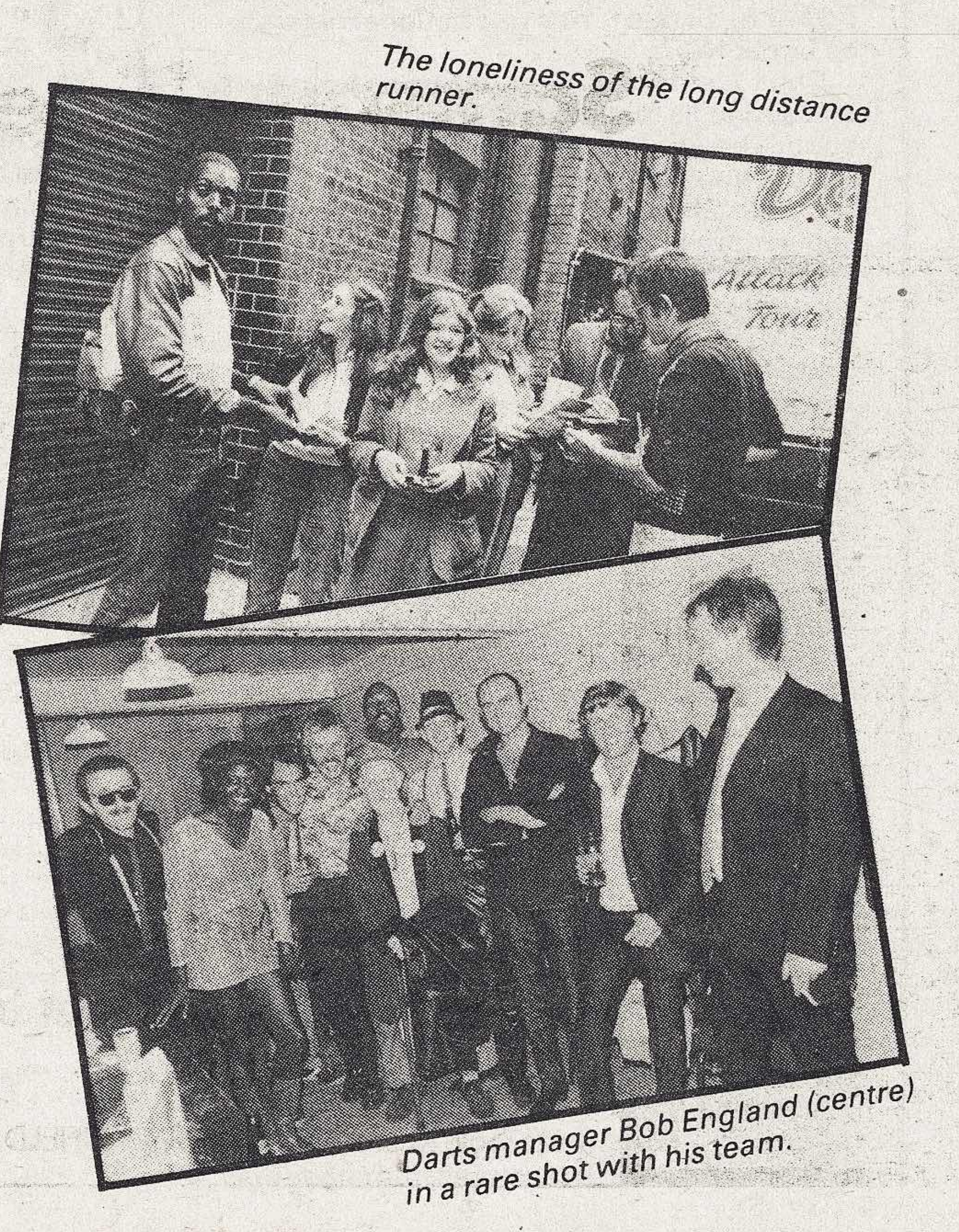
Thump Thomson strokes the lorry side. "What a pose . . ." he beams. Horace — who is a supporter of an association football team called Brighton, an outfit of whom I find it difficult to speak temperately — is the fisherman of the group. No sooner do they make it into a new town than he's consulted his guidebook, packed the right equipment and away.

At a time when most of the band

■ Continues page 48

The loneliness of the long distance runner.




Darts manager Bob England (centre) in a rare shot with his team.

Frank Infante takes therapy from 'Doctor' Chris Stein

Pic: Dennis McGuire

Doctor, I have this dream I'm in a group and no-one wants to interview me . . .

WHILST, with few exceptions, the whole face of British rock has all but been wiped clean and redrawn in a new image, it has taken the ultra-Conservative American record industry the second half of the '70s to not only latch onto the fact that there's been a riot goin' on, but to recognise it as being perhaps the only way of bailing itself out ot its current cash-flow catastrophe.

But wouldn't you just know it, even with the hot breath of the beast on its face, they've still managed to get things wrong!

What you have to understand is, that what's presently acceptable in America, is largely not acceptable right here in Britain — such as those bublegum bandits the Knack and Anglophile chamelions the Cars being hysterically feted, by almost everyone, as representing the vanguard of American New Wave Rock.

Having successfully managed to withstand the punk onslaught for three years, America's reactionary vinyl moguls have belatedly discovered, in what they assume to be New Wave, a satisfactory commercial-based compromise to their manifold problems.

A means of once and for all publicly discrediting the punk rock threat as a non-productive movement, embracing what they believe to be the non-controversial face of the New Music into the cultural mainstream and, confronted with the realisation that the megabuck dinosaurs now only come out of hibernation once every two or three years, frantically grooming the forthcoming decade's potential multi-platinum superstars.

In other words, it's business as usual.

LIKE the '60s British Beat Boom — with which America's New Wave axis is constantly being compared — it's more of a 'revolt into style', with the easy-to-assimilate fashion plate aspects of the genre being used to focus attention on the music.

"In 1976, I used to wear much the same clothes I'm wearing now," reveals Clem Burke, the group's gregarious drummer, as he casually brushes an imaginary fleck of dust from his rather splendid single-breasted green mohair suit. "People used to come up to me and ask why I dressed the way I did. I told them I was getting prepared for 1979. Well, here I am. And the fact that I was right has given me as much personal satisfaction as anything else Blondie has achieved.

"Maybe I'm crazy," he continues with unashamed honesty, "but, I don't believe that all our success here in America has been down to either Debbie's face or the disco beat of 'Heart Of Glass.'

"What happened in Britain a few years ago proves that music goes hand-in-hand with image and, if people weren't now into a certain way of dressing . . . if we hadn't all worn the particular clothes that we did for the cover of 'Parallel Lines,' then I'm sure we wouldn't have been as successful.

"The skinny ties," Burke loudly insists, "had a lot to do with it, and the fact that they're currently selling skinny ties and narrow-lapel jackets in large departmental stores like Bloomingdale's."

"Right," Debbie Harry adds in agreement, "there's a lot of much prettier faces than mine on an awful lot of record covers that don't sell shit!"

But then most of those faces aren't accompanied with either such a distictive voice or such commercial material. But yes, I do know what you're driving at.

"A lotta people might not be aware," concludes Burke on the subject of sartorial suss, "but over here in America, Blondie has been an innovative force. Apart from the clothes, not only are we the biggest selling New Wave group in the world, but we've instigated a lot of trends which a lot of groups have been quick to pick up on . . . like suddenly, it has become so very hip to recycle all of this trash-pop stuff."

The camera slowly pans over dozens of precious metal record awards stacked in practically every corner, before freezing on the two inches of clean crisp cuff protruding from the left sleeve of Burke's freshly pressed jacket.

A phone rings.

THIS revolution of sorts *is* being televised, but not, it seems, without some degree of difficulty.

It's late afternoon. Clem Burke is now standing in the middle of Debbie Harry and Chris Stein's recently acquired Manhatten rooftop apartment, hanging on the telephone and patiently attempting to placate organist Jimmy Destri who is blowing his top on the other end of the receiver, somewhere way across town.

The gist of the conversation, which eventually involves everyone present, is that Destri is arguing that having had to fight against all odds to attain the position they now hold, Blondie should on principle pull out of hosting a forthcoming NBC-TV *Midnight Special,* unless The Student Teachers (a band Destri produces) are not immediately re-instated on Blondie's original list of personally-invited performing guest artists.

So far, Blondie have managed to get Robert Fripp booked onto this prime-time programme (quite an achievement in itself),. but the NBC top brass are resisting the inclusion of The Student Teachers.

Surprisingly enough, this decision has nothing to do with their music (which is not unsimilar to Blondie's), or the fact that they're relatively unknown, it's that their only record to date has been a one-off single for the small independent New York Ork label. For reasons best known to themselves, NBC-TV avoid featuring artists without a long-term major label tie-up.

"As they're currently looking for a new deal, to put them on the show right now would imply payola," Debbie hollers across the room to Burke who, like the rest of Blondie, fully sympathise with Destri's motives, but who continues to argue that, at this crucial juncture in their own career, they don't wield sufficient power to dictate terms to a national network as big as NBC.

Chris Stein takes over the phone from Burke and suggests that, if he still feels so adamant about The Student Teachers being dropped, Destri should contact their newly-acquired manager Shep Gordon, and see if he can apply more pressure on Blondie's behalf. However, Stein continues, as much as he himself would like The Student Teachers on the *Midnight Special,* for Blondie to pull out could prove detrimental to their own career. The aftermath, he suggests, could prove far-reaching.

Stein hangs up and peering over the top of his large spectacles informs everyone studiously, "Unless something is settled, it looks like we could be doing the show without our organist."

"Shit!" Debbie quietly moans to herself.

Apart from the still unresolved problems concerning the Student Teachers, the less-than-inspiring memory of the Bee Gees' rather gauche spectre at Madison Square Garden the night before, hangs heavy.

Guitarist Frank Infante tears the ring from off a can of cold beer, takes a thirst-quenching slug and suggests that, for all their popularity, the Bee Gees are nothing more than a glorified bar-band.

"Did *they* invent what they've become?" he asks of nobody in particular, "or grow into it?"

As there is no definite reply, apart from a few inaudible grunts, Infante continues inbetween swigs.

"When you become that popular . . . that big . . . that successful, it becomes nothing more than an exhibition. It's no longer a question of how good or bad you are, because I'm sure that not too many people realise the sense of occasion, the big build-up, the fact that they're actually on stage performing far outweights the reasons why they're actually on stage in the first place.

"For a couple of hours," Infante continues, "the audience has an opportunity of living out their fantasies about the group and, because of their inaccessibility, the odds are that they might never see that group again."

"Frank's correct," Burke affirms, "the only way that these big bands can prevent themselves from appearing like a bar-band imitating themselves, is to go on tour at least once a year. In this business, if you let three years go by without doing anything, you've missed a whole movement and possibly a whole new generation of kids. And, there's a great danger that those people who are hip to see you might think you've become a rather sad parody of yourself."

Infante replies to his own question of whether or not the Bee Gees are relevant to what's currently happening.

"In millions of people's eyes, they *are* what's happening!"

I suddenly feel quite chilly and miserable. The phone rings. It's Destri again.

JUDGING from what's currently play-listed on the nation's radio, the American music scene gives an illusion of being in a far healthier state than I care to remember. However, what's *actually* happening doesn't carry with it anything near the same degree of social clout as the shake up that occurred in Britain towards the end of '76.

Sure, there's a plethora of both new British and American acts attracting media attention which, by this time next year, could have reached the point of overkill, but America's New Wave is still very much a case of the *meet the new boss, the same as the old boss* syndrome.

It's not so much a question of radically challenging the existing system, but as far as new wave contortionists like James Chance are concerned, replacing one rock hierarchy with an even more elitist hierarchy.

"The basic thing about the American new wave as opposed to what happened in Britain," explains Infante who has an intimate working knowledge of both, "is that the change-over only concerns the music — it's not anarchy, but absurdity. There's absolutely no real change over in business procedure. The New Wave bands still associate themselves with what one could call Old Wave forms of business. They're working strictly to an American level, not a socialistic one. It's still,what can I get for myself. But then, that's always been the state of America."

It's only the music, he protests, which can be regarded as iconoclastic.

"A lot of the things that are presently happening in America," claims Infante, "might seem very difficult for people reading this in Britain to understand. But over here a system exists whereby a small independent label, very similar to those which sprung up in your country and helped spearhead the new wave, just couldn't survive and become successful in such a large country, simply because of big business."

Stein, who over the last couple of years gives the impression of having become increasingly worldly wise, argues that things might change in the foreseeable future.

"It's already becoming quite evident that the whole big system is structured to self-destruct. It no longer works efficiently. Like to sell 10,000 records was once regarded as terrible; nowadays, you've automatically got to go gold to even be considered remotely successful and not get your contract dropped. And, it's that kind of mentality that has been responsible for fucking up a number of once very good record labels.

"When Ork Records originally put out 'Little Johnny Jewel' by Television, the concept was regarded as innovative. But it was pretty much an isolated event. Now, at the time, we probably didn't have sufficient suss — I definitely know we didn't have the finance to do the same thing, but the fact that 'Little Johnny Jewel' didn't sell too many copies really didn't give too many bands the incentive to try and make and distribute their own singles."

"In Britain," begins Burke taking over this line of conversation, "people may have recognised what was soon to become the new

Skinny Ties Ove Blondie's Battle

l. to r. Deborah Harry, Clem Burke, Frank Infa

Another fine mess rock & roll got us in Stanley

Pic: Dennis McGuire

That's funny, I keep dreaming I'm the sexy one they're all interested in . . .

face of rock, but as far as America was concerned, they just didn't want to know and, to get any kind of a record deal was utopia. Nobody heavy over here encouraged bands like us, just the people on the scene and, I'm certain that had it not been for Britain, in all probability bands like the Ramones, Talking Heads and possibly Blondie would not have survived.

"To be honest, I expected the first Blondie album to be our last and end up in Woollies' cut-out bins a year later along with groups like T. Rex, Roxy Music, The Stooges, The MC5 and all those other groups that never sold many records in America!"

DESPITE phenomenal worldwide record sales, financially Blondie are only now beginning to pull themselves out of the red, having all but extracted themselves from various unsatisfactory label and management contracts.

Kiss-offs to the tune of one million dollars have been rumoured, though not confirmed, and it's quite conceivable that the final figure could easily be double that amount.

They could have argued the toss in a court of law, but perhaps — at this most crucial juncture in their career, fearing they might be legally subjected to a similar non-recording injunction that held up Bruce Springsteen's output for what seemed like an eternity — preferred to pay-out instead of dissipating their collective energies on costly and protracted litigation.

"Really," admits Stein philosophically, "even though financially we all sacrificed a lot . . . and I do mean a *lot*, it really wasn't worth all the hassles. You've just gotta put it down to experience!"

Today, Blondie's career is being managed by Shep Gordon, an experienced entrepreneur, who also boasts Alice Cooper, Raquel Welch and Anne Murray among his clients.

However, in the light of their escalating worldwide popularity and the almost inevitable fact that success goes sour on the recipients, aren't Blondie slightly concerned that because of the corrupting influence of big business, they just might metamorphose into something too big to handle?

Stein claims the group are in control of their destiny.

"Speaking for myself," Stein begins, "I'm still naive in my musical motives. I don't sit around thinking how much I can make from writing this or that song or how can I con people. Though we've only recently become what you could call successful, we've all been around this business for quite a long time. Like the rest of Blondie, I'm just thinking about making music that people will enjoy and that will last. I haven't got any time for anything else.

"Shep Gordon," Stein continues, "has a knowledge of show business which, no matter what anybody says, is really what the record business is. And, we hope to use his vast knowledge and I think he hopes to use ours to reach a mutually happy medium. Not," he adds, "a compromise."

Over the years, bands — especially like Jefferson Airplane — have claimed such honest intent, only to end up becoming precisely everything they originally stood against. More recently, the same accusation was levelled at the Sex Pistols. Isn't there this acute danger that for all their principles, either Blondie or any number of new wave groups could end up becoming The Eagles of the '80s and just as out to lunch?

"What you don't realise," replies Stein, "is that to millions of Americans, The Eagles aren't associated with MOR. They're reckoned to be totally down to earth and sincere in what they do."

Not only could you have fooled me, that really didn't answer the question.

"I want to be a platinum blonde,
Ooo, just like all the sexy stars.
Marilyn and Jean, Jayne, Mae and Marlene,
Yeah, they really have fun."
— 'Platinum Blonde', a 1975 Blondie demo.

IN much the same way that Bruce Springsteen will forever be lumbered with that very unfortunate "the future of rock and roll" albatross, likewise, Blondie will never completely shake off that inane "Blondie is a group" catchline.

The campaign may have been instigated, much against their will, by their previous management to educate the public into understanding that Blondie was *not* Debbie Harry and vise-versa, but in reality Blondie *is* very much a group. And, in keeping with American principles, very much a democracy.

Debbie Harry might jest "democracy is hell!" but all members of the group are expected to participate in Blondie interviews, while on their behalf concerted efforts are made by their public relations consultants to take the heat off Debbie, as the most photographed female in rock, and distribute only group shots (with every member individually identified) amongst the press. There is most definitely a policy to reprogramme the media to help promote a collective group image.

Naturally it'll never work for, as before, it's Debbie Harry who remains Blondie's main visual focal point and its biggest asset. And, therefore, the one member everyone wants to interview.

Charlie Watts might be good for a couple of quotes, but it's Mick Jagger's opinions that the general public are more interested in. Similarly, John Lydon's comments as opposed to Jah Wobble's, Brian Wilson rather than Steve Naive.

This is not to denegrate their contributions to their respective bands; just that the public have, and always will, choose their own stars.

Nevertheless, with very few exceptions, Debbie Harry-only interviews are no longer conducted and whether or not this is purely coincidental, there have been a number of recent interviews when Blondie haven't come off too well in print.

Indeed, there's an unconfirmed rumour — apparently printed in an American daily — that alleges that one rather disgruntled member of the group dumped his drink over a journalist who made no bones about the fact that Debbie was the only person considered hot copy and that it was only out of appeasement that the rest of the group were being given an opportunity to say their two cents worth!

In Britain, Debbie Harry may have been accepted pretty much at face value as personifying the girl-next-door, but Stateside, where seemingly there's no mid-ground between being either Marie Osmond or Linde Laraka, Debbie Harry is the girl-next-door only if you live in a bad neighbourhood.

Just the simple fact — that's she's a girl singer in a new wave band is, in itself, considered highly controversial. Whereas, for some inexplicable double-standards of reason, hard-drinking sexist Southern boogie bands or Mrs Trudeau snorting 'n' cavorting with the Stones is perfectly acceptable to middle-America!

"In Britain," says Debbie, "we're considered as being just a very successful pop group who don't come on as a threat to anybody . . ."

"The new T. Rex," Burke chips in.

" . . . but God knows," Debbie deliberates, "I really don't know what image they have of me, of us, over here . . . it's ludicrous, but I guess it's a pretty subversive one!"

She giggles heartedly at the implications of her own words.

"I once said jokingly in an interview," she reveals, "that I wish I had invented sex, so by straight press standards, I suddenly became highly controversial."

She attempts to stifle another body-shaking giggle before continuing. "By American standards, I'm considered pretty wild."

She momentarily fakes her familiar drop-dead stance.

"But then, it seems to me that they really desire wanton women over here — so here I am, the new bad girl!"

Nevertheless, Blondie have been openly accused of blatantly exploiting Debbie's most obvious visual appeal and, though she admits she's never received flak from feminists for posing in gym-slips, black stockings and suspender belts, she can appreciate that some girls might get turned off with magazines using any excuse to persistently run her photographs.

"I got quite turned off myself by all that slush on Farrah Fawcett-Majors," she admits, "and I suppose that's precisely the very same thing that was happening to me."

Though Chris Stein admits he always liked the idea of a rock star becoming a genuine pin-up, Debbie refutes any suggestions that she intentionally allowed herself to be promoted as a barbie doll. And, whilst still on the subject, the "Wouldn't You Like To Rip Her To Shreds," tag was also something she scorned.

"We constantly had to fight to maintain what we, as a group, honestly felt what we were, but with our old management there was absolutely no *sympatico* in the relationship whatsoever. And, that's the truth.

"Sure, I'm the first to realise that certain images of the group have been shaped but perhaps in the coming year we'll have the opportunity to put new and more valid ones across. O.K. so it might not be easy. But, I don't think it could have ever come across before under our previous managerial set-up and, again, I'll be the first to admit that it was a very serious and important failure.

"It was really destructive in terms of projecting a long-term career."

Though much less defensive than in the past, Debbie Harry's hitherto outgoing stance has been replaced by a much more subdued demeanour. She's not exactly withdrawn, just noticeably slightly more cautious about her comments.

Perhaps she's fed-up with having many of her more tongue-in-cheek remarks taken out of context and blown-up out of all proportions into a full-scale controversy. On the other hand, it could be that she's intentionally playing down her role, fearing that suddenly she'll become the centre of conversation to the exclusion of everyone else in the room.

WHATEVER her motives, Debbie Harry often prefers to say very little and listen whilst others converse.

Suddenly, when Clem and Chris lock horns on a hypothetical choice of suitable Blondie producers — Clem nominates either Abba's Bjorn & Benny or McCartney, whilst Chris vehemently argues about the merits of self-production — Debbie attempts to knock that particular debate on the head.

"The weird thing for me is . . . like this whole thing is a muddle to me," she waves her arms about as if trying to illustrate her confusion.

"I don't even think about music the way other guys in the band do . . . *at all,*" she emphasises the last two words strongly.

"And, these are the kind of conversations I could never have."

"Well," says Clem holding his hands above his head, "I'll shut up if you want?"

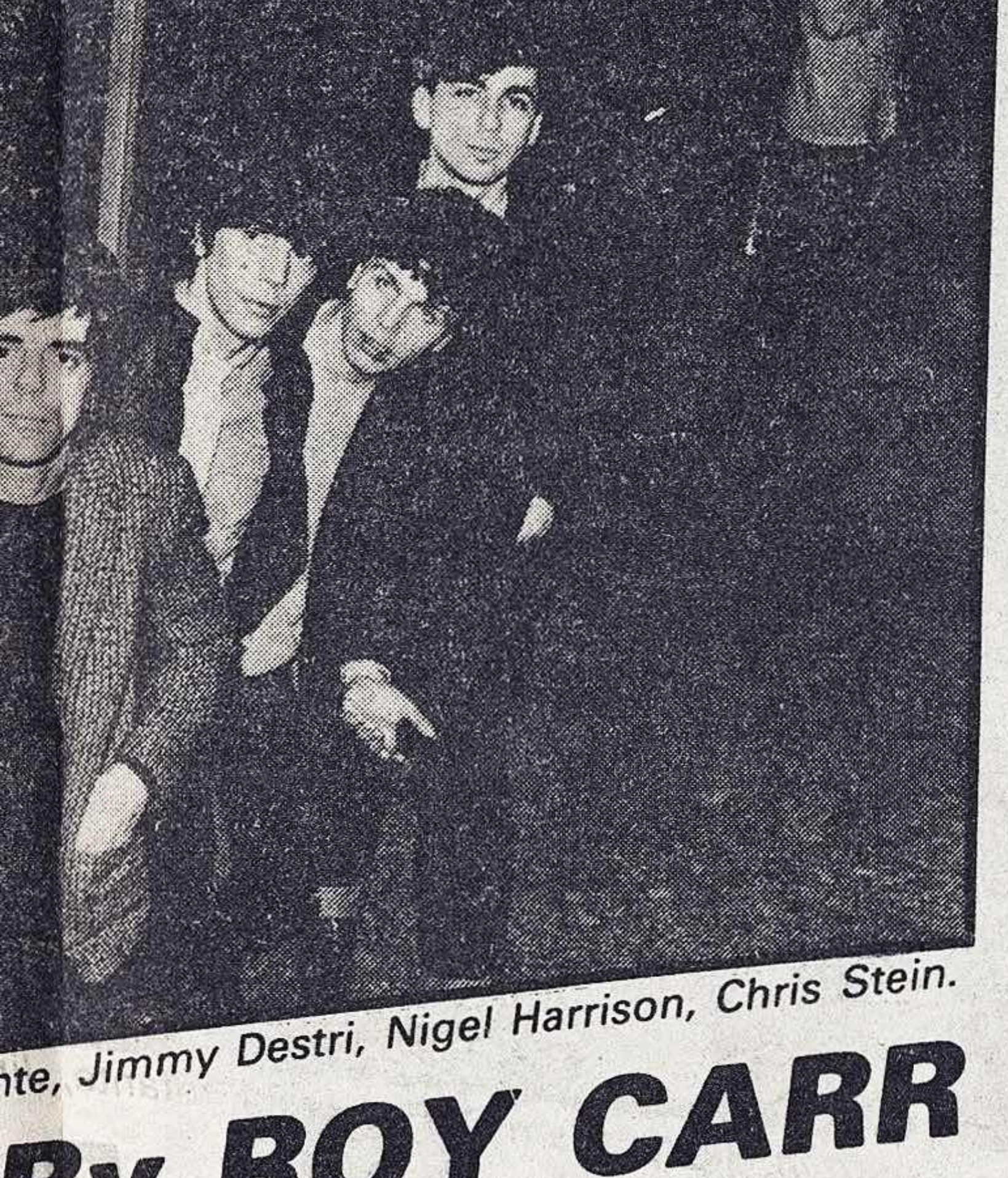
"No," retorts Debbie, "but I don't think about these things . . . I just put my mind to whatever it is I'm supposed to do. For instance, I don't believe that in the studio I've reached my potential as a singer. I'd much prefer to do more takes.

"Sure, I believe in the process of having influences — like when I was very young I used to listen to black church music on the radio and shake with excitement — even break out in a sweat, but you guys really seem to follow everything . . . you know precisely what this and that band have done.

"Nowadays, the only time I listen to music is when I go out and see live bands. I really don't listen to anything else. The only criteria I have is you either get off on it or you don't. It really doesn't matter who used to be in what band or who produced it. I might get back into that frame of mind where I'll turn on the radio and

■ *Continues over page*

er America — For US Survival



nte, Jimmy Destri, Nigel Harrison, Chris Stein.

By ROY CARR

Angletrax
ANG
LE
TRAX
NEW ALBUM
OUT NOW.

BLONDIE

OVER AMERICA CONT.

From previous page

listen to all kinds of music, but the actual state of affairs with in the record industry has turned me right off. I've been through so many musical changes in my life that I'm old already. And now that I'm into so much performing, I no longer think of myself so much as a musician.

"It's the same thing with *Vogue* magazine . . . for months, I couldn't look at a fashion magazine, the idea of high-tone pictures drove me nuts . . . drove me nuts . . . it was all so superficial."

Despite being aware of the devious knife-in-the-back tactics commonplace not only in the record business but in any multi-national industry where people are bought and sold indiscriminately, first-hand observation had vividly revealed just how calculated people can be in the roles they enact.

"People playing stupid little games . . . yuck! It really disturbs me. It's really horrible when you actually see it happen. For me, nowadays, the only good thing about all of this is going into the recording studio because you're isolated and surrounded by electricity and all you have to think about is what you're doing. The next best thing to that is the hour or so you're on stage in front of an audience. Take it from me, the rest of it sucks."

By the look on her face, she's not kidding.

Still unresolved litigation problems no doubt prevent Blondie from being far more explicit about certain aspects of their career that they allude to, and as can be ascertained, as far as Debbie Harry is concerned, it hasn't been a therapeutic experience.

What effect has it had on her?

"As yet, I really don't know what its done to me as a person . . . probably made me a little more mellow and maybe a little more tight!"

Had it not been the stoic presence of Stein, would she have been able to cope in the clinches?

". . . Er . . probably," she says, a little unsure of herself. "I started out without Chris and even then I was always determined to do what I wanted to do . . ."

" . . . and, I started without you too, bitch," jokes Stein, from across the room.

" . . . but . . I dunno . . . I guess," Debbie continues hesitantly, "I'll be able to handle things on my own . . . but on the other hand, shit, it's still ridiculously hard for a girl in this business and if you're not real careful it can quickly dehumanize you, that's for sure."

For sure.

The media in America is geared in such a way as to restructure one's image to the extent that, with rare exceptions, the process cannot be reversed. In particular, women have the most unfortunate tendency of re-emerging as highly superficial consumer product. Say "Hi" to Farrah!

So, in the wake of success, how is Debbie Harry managing to prevent herself from having her natural personality transformed and being glazed into something completely different and irrelevant?

"OK," says Stein, "we've been criticized for allegedly exploiting our roots, in other words becoming successful and shit like that, but if Debbie was Stevie Nicks, then the question wouldn't constantly be raised."

"I suppose," says Debbie without giving the subject more than an intuitive thought, "at one extreme it's my sense of fashion and, at the other, that I still don't know what I say that makes them think I'm so controversial and crazy.

"I know we keep on emphasising this point," she continues, "but what you have to appreciate is that we're discussing America and not Britain, so you have to understand that I'm not considered normal by the kind of straight standards of some of the TV shows we appear on and the many magazines with which I've done interviews. It makes me feel, why the hell should I open my mouth, why should I waste my wind? To be honest, it's a strain for me to talk to people I've never met before, especially if I know every word I'm gonna say is going to be printed and, maybe out of context . . . I especially feel like this if I've got to do a show the same day.

"The thing that happens to me, is that I might do an interview with someone who doesn't know as much as I do about the things we're discussing and inadvertently I might embarrass them, make them feel inadequate and the interview comes out real fucked up." It makes me look stupid and what annoys me is that over here, they try to put girls in one of two categories. Either you're a sweet clean cut girl or a real nasty bitch. And, I know which one they've figured me out to be.

"Really," she concludes, before going off to raid the ice box, "isn't it all too ridiculous!"

The success of Blondie first in the UK and then, three years later in the USA, was in some ways predictable. However, not so much that of The Cars, but the meteoric success of The Knack — from relative obscurity to the very top of both the album and singles charts in approximately seven weeks flat — is quite indigestible.

Not only is it indicative of punk being sanitized for mass consumption, but in the wake of Jimmy Carter's rapidly declining popularity, supports the Carter/Capricorn Records conspiracy theory that alleges, in exchange for record industry support for his presidential campaign, Carter applied pressure (either directly or indirectly) on the FCC (Federal Communications Commission) to keep hard-core punk rock off the nation's airwaves.

Apparently there was no resistance to this directive.

"The stigma of the word *punk,*" Chris Stein explains as he begins his thesis on American morality, "is something that could not be absorbed into today's American culture as representing anything remotely positive. And, that's one of the things that held Blondie back for so long . . ."

"That's quite correct," Debbie adds, "people like The Knack, The Police, Joe Jackson and Rockpile never had to contend with the stigma of punk."

"Let me try and draw an appropriate analogue," Stein continues. "The term punk . . . it's like calling it *Bollocks Rock* in Britain. Forget New York and forget L.A. because they're not really representative of the rest of America. The straight American person doesn't want to get involved in something labelled Punk Rock and, therefore won't help make those groups rich and famous.

"As far as the American rock scene is concerned, the music is only supposed to reflect affluence, goodtimes and vicarious thrills."

With the cult of the celebrity having now reached alarming proportions in the States, isn't there a danger that, as with every previous trend, the new wave will quickly be absorbed into the mainstream culture?

"First of all," Stein explains, "the entire record business is just a microcosm of American capitalist society complete with the backstabbings and all that kind of devious shit. Therefore, rock and roll has become part of the culture, it is the establishment. Over here, it no longer possesses the outlaw overtones that still exist in Britain where it will never be absorbed by Parliament, whereas over here, Jimmy Carter thinks nothing of hanging out backstage at an Allman Brothers show.

"So as long as American politians are involved in rock, they'll resist something anti-establishment like punk."

"I'm a typical product of America," Clem Burke suddenly claims unprompted, "but I'm by no means pro-American. I think that a lotta things that go on over here really suck!"

He continues: "Now we might both speak the same language, but on a social level, there's an enormous gap between our two countries."

In terms of class structure, what Britain would refer to as the working class, America categorises as extremely poor black, ethnic and Third World communities. America sees its citizens as being tabulated as either lower, middle or upper class.

"Now to make things easier to understand, you could say that the lower class in America

"Over here they put girls in two categories; either you're a sweet clean cut girl or a real nasty bitch. And I know which one they've figured me out to be."

Photo: ADRIAN BOOT

"Though you might not think that a band like The Knack are new wave, in strictly American terms it's a miracle that they're number one on the charts."

is equivalent to Britain's working class," Burke explains. "We're a product of working class America not working class Britain . . . which as I've already pointed out is the lower class . . . the system is different and as such, each has a different set of values.

"The lower class in America identify with the likes of Boston, Led Zeppelin and Van Halen — that's *their* music and, they live their lives vicariously through these particular kind of groups. It's an escapist mentality.

"In America, Money Is God. If you don't have money, if you're not successful, then you're nothing and there's no way that you can ever be anything without it. That's the *American Way* — to be what you wanna be and have more than enough money to achieve it. But you must have the two. Americans don't appreciate struggle, so you have to play the game. Now, you don't have to tell me that kind of mentality doesn't suck, because I'm quite aware of it.

"So America's equivalent of your working class go to see something very macho like Van Halen and figure that after the show the band are gonna pull all the best looking chicks, jump into their fleet of limos, shoot back to their hotel, snort tons of coke and get laid, and they enjoy that fantasy. See, the rock star syndrome is an escape from reality, it represents that fantasy world for all the factory workers. They idolize the fact that rock stars are extremely rich and can get *anything* they want without having to worry how much it costs.

"In Britain, Rotten, Strummer and Weller associate with the working class, but Americans want to rise above their street roots and, perhaps, the only American rock star still in contact with his roots is Bruce Springsteen."

"To find a single common denominator in America," says Debbie slipping back into the conversation, "takes much longer than in Britain, simply because it's a much small encapsulation. There's really not so many kinds of people to reach. The common denominator is probably getting a spot on *Top Of The Pops.*"

Burke agrees. "Maybe because this country is so big it takes Americans so long to catch onto anything new. I mean, there are still those people waiting for the Beatles to reform. You can't have a fully-fledged underground phenomenon that reaches a lot of people, the kind of underground swell that can push The Clash or The Jam to the masses. We had hits in Britain two years ago, but over here we had to be rammed down peoples' throats before they began to realise that we represented something new . . . like the new wave is only just starting to catch on in a big way over here . . . for young kids to realise that this is a whole new trend, to go out and buy a skinny tie and be real cool three years after the event.

"Those people who aren't into the new wave aren't into fashion, because over here, it goes hand-in-hand with the music.

"If American kids were into any kind of social message, 'Never Mind The Bollocks' would have been a number one album instead of the fuckin' Knack LP three years later!

"Though you might not think that a band like The Knack are new wave, in strictly American terms, not only is it a fuckin' miracle that they're number one on both the album and singles charts but, that bands like The Cars, Cheap Trick, the Police, Joe Jackson and Blondie all have records in the Top Ten, but that they *actually* get their records played on the radio.

"After nearly five solid years of nothing but disco and soft-rock, to have a band like The Knack as number one, is psychotic. And, as much as you might hate The Knack, if it wasn't for bands like them, The Eagles, Linda Ronstadt and disco would have just got bigger and bigger and the whole idea of rock would have been completely erased.

"What you have to do, is try and look at the more positive aspects of what's going on. What it means, is that there's now a chance for both The Clash and The Jam to break through — they could never have hoped to do it before. I know all this must sound like a pretty bad dream to most people in Britain, but it's true.

"Forget what you and I might think," Burke continues at full-throttle, "the fact remains that the kids in America regard The Knack as being new and totally innovative. They don't realise that The Cars are just a shallow, derivative version of two British acts that never really made it first time around in America — Bowie and Roxy Music, plus a bit of Talking Heads thrown in for good measure. They don't know that having assimilated what other bands had done two or three years ago, they made it easy to listen to for those radio programmers whose tastes were gradually changing. So, only a small percentage of young kids think The Knack and The Cars are bullshit, simply because there just isn't the same degree of suss over here that exists in Britain.

"Perhaps because I've spent time in Britain and Blondie's success happened because British audiences had a much better perspective of what bands like us were trying to achieve, but if I was 17 and real hip, I'd say the Sex Pistols were great, really where it's at and The Knack were just a bunch of fuckin' pooftahs!

"Yet, to millions of young kids, The Knack are *the* American band that totally represents New Wave rock in 1979 and that's the reason why they're at number one.

"They're white, they're a four piece group and they play straight forward rock and roll, as opposed to being black, posey and disco. And, that's the bottom line.

"It was the adults that made disco and soft-rock popular, they didn't make The Knack a hit and to get the masses you've got to hurdle that barrier at the top of the charts which, for years, has been the exclusive property of the multi-platinum soft-rock and disco stars.

"It was the teenagers and pre-pubescents that made The Knack an overnight success and what the sheep are gonna follow as representing New Wave."

IF the lack of success meted out to the New York Dolls heralded the death of Glitter in America, it was the spectre of Dr Feelgood that exerted the most profound influence on the Big Apple's burgeoning punk/new wave scene during the mid-'70s. It was much akin to The Ramones catalystic effect on London.

The clothes, the onstage demeanour, the stripped-to-the-bone primitivism of their high-energy rock was an inspiration. In fact, before his departure, Blondie's bassist Gary Valentine was obsessed with trying to perfect a rather awkward impression of Wilko's wildcat manoeuvres.

"If there's one group," Crows Burke, "that must take the credit for giving direction to the New York scene, it must be the Feelgoods. I'd originally seen them in London and brought their album back with me and, the fact that a band like the Feelgoods could pack Hammersmith Odeon, make it onto record and then into the charts gave many New York bands faith in what they were doing."

Unfortunately, Dr Feelgood failed to click in America and, despite their British popularity, neither have The Ramones.

"Could be," Stein hazards a guess, "both groups were ahead of their time, too avant garde for American tastes."

Stein goes on to relate that aside from punk associations, the same was once very true of Blondie. "Even though, America chose to pretty much ignore our first two albums, before picking up on 'Parallel Lines' and the 'Heart Of Glass' single, in a way we're already at the crossroads of our career.

"'Eat To The Beat' *is* our fourth album, though it's the first one that the American public has been waiting for. Now, there really isn't another 'Heart Of Glass' amongst the tracks, but I honestly believe it to be our best effort and I guess it will enjoy mass appeal on the strength of us now having so many fans . . ."

"I think it's too accessible," says Debbie out of left-field.

Stein and Burke beg to differ.

"If it had been up to me," there's an impatient air in Debbie's voice, "I would have liked to have made it even less accessible than it already is."

Stein doesn't respond to the bait, preferring to conclude his train of thought.

"But if 'Parallel Lines' and 'Eat To The Beat' had come out in reverse, I honestly don't know how it would do . . . probably not as well as it's going to do!"

There's always the skinny ties!

5.0
6.0
pH7
CHARISMA
Charisma Records
NEW ALBUM BY
peter
HAMMILL

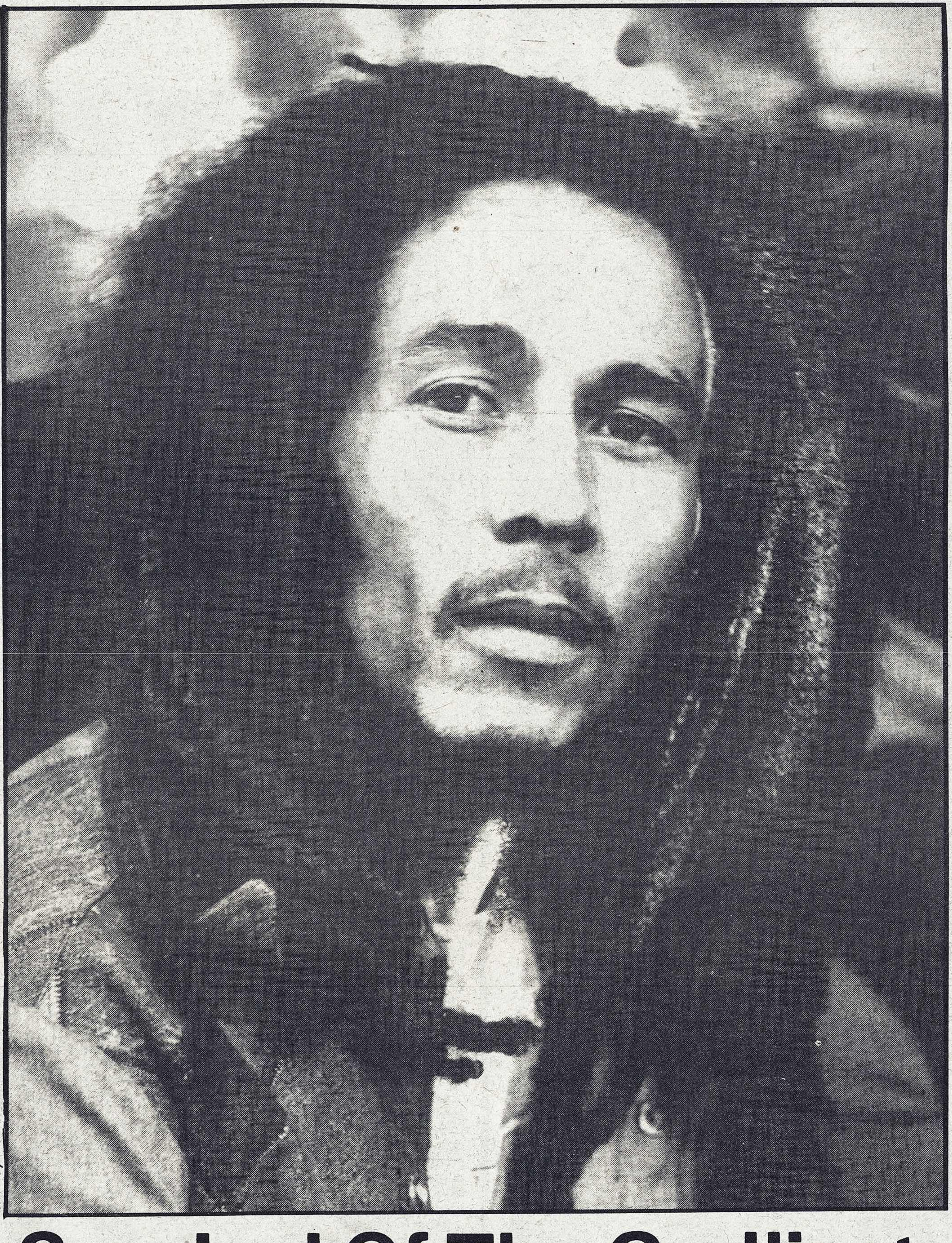
EAGLES
THE LONG RUN

Eagles "The Long Run" K52181 Available on Record and Cassette

ASYLUM RECORDS

ALBUMS

Survival Of The Godliest



Marley '79 Pic: Adrian Boot

BOB MARLEY & THE WAILERS
Survival *(Island)*

EVIDENTLY, for the conscious man the '80s have already begun. New times are everywhere heralded and the alarums ring out on all sides for us to face various versions and visions of the Brave New World of tomorrow.

Sadly, many of those supposedly working in the 'modern' vein are doing little more than throwing stylistic shapes at the future; others demand a more fundamental shake-up in our thinking and attitudes, a fresh resolution and understanding.

The new mood is no less upon the best of our accomplished artists than upon many more recently arrived spirits, whose powers of endurance are beginning to be tested and in some cases proved.

"When you gonna wake up?" demands Dylan; "Wake up and live," urges Marley on 'Survival', an album whose uncompromising confrontation of issues will confound many of his critics and, I suspect, some of his admirers.

For 'Survival' is clearly Marley's angriest, most powerful and resonant album in years, a work which for cohesion and consistency of mood and material perhaps surpasses even the accepted classics of the Marley canon like 'Catch A Fire' and 'Natty Dread'.

Some will find it ironic that at the time Dylan has openly embraced religion on 'Slow Train Coming' Marley should come forward with his most militant album to date. Still, some similarities are striking — both records partake of a parallel sense of anger and impatience, echoing the virulent protest of previous times, plus Dylan is now singing from an explicitly spiritual standpoint and is consequently facing the same public ridicule of his religious beliefs that Marley and Rasta have endured for years.

The constant inquisitions over his Rastafarian beliefs are indeed one of the themes of Marley's new album; he's tired of explaining, justifying. The time for talking has gone, the time for action is here: *"As it's been said already, so let it be done right now ..."*

It's Marley's first new album proper in over two years; let's forget the lumbering 'Babylon By Bus' live behemoth straightaway, while the much criticised 'Kaya' was as its title and author said, little more than a resting place, though its critics mostly missed its underlying desolation. In any case 'Kaya' reflected an earlier period following the attempt on Marley's life three years ago (not to mention the Miss World tangle), while Marley had in fact been finally making his pilgrimage to Africa prior to its release.

Since his return from Africa Marley's scarcely been idle; he's re-established himself in Jamaica, playing the Peace Concert and other benefits there, building a 24 track studio at his Hope Road premises, re-activating his Tuff Gong label (releasing two new Marley titles not included here), and launching triumphant inaugural tours of Japan and Australia; clearly the time for action is here.

'Survival' reflects the steady accumulation of action and energy. Recorded this year in Marley's new studio it's produced by him and Alex Sadkin, a Miami producer who also carries most of the engineering chores on the set. For all its freshness it's a very deliberately wrought work. This time round there's no recycled oldies, no love songs, no paeans to herb.

Using Africa as its focus (the trip clearly had profound effects) it deals directly with the problems of the black man finding his destiny in this *iwah*.

The cover provides the first clue to the new stance-African flags adorn the front, interrupted by the storage plan of slave ship, while the back features a shot of Emperor Hailie Selassie at the controls of a machine gun during the invasion of Ethiopia by Mussolini's *Fascisti*, an apt piece of symbology for Marley's message here.

'So Much Trouble' is a relatively lightweight and understated opener, a lilting melody of the sort usually given to lovesongs being enlivened by a discreet *Germanische* disco synthesizer. By track two, 'Zimbabwe', we're at the heart of the matter though: *"Every man got the right to decide his own destiny / And in this judgment time there is no partiality / So arm in arm with arms we'll fight this little struggle ... Natty Dread It In A Zimbabwe / Mash It Up In A Zimbabwe / I & I A Liberate Zimbabwe"*.

'Zimbabwe' lends its unremitting weight to the armed struggle of the black man in that country. Marley's militancy is nothing new for him, and anyone surprised by the mood of the new songs clearly hasn't listened properly to the old ones, but its explicitness is; previously he's confined himself to more general exhortations and vision of Apocalypse. It also comes after a period when people had forgotten how militant Marley can be.

'Top Rankin' ' is more customary Marley fare. And such weaknesses as this album possess are exemplified here; an over-familiar ring to the melody line, a too predictable arrangement of the I Three's backing vocals, an ambiguous production, the same ailments the Wailers stage show suffers from.

'Babylon System', on the other hand, is clearly a new classic. Built on a slow *bungu* beat it finds Marley at the height of his vocal powers, his voice insinuating emotions that the printed word only hints at.

"We refuse to be what you wanted us to be / We are what we are ... You can't educate us for no equal opportunity ..."

Here as elsewhere on the album, the message is clear enough; the way forward for black identity is a radically different thing from the white systems that originally enslaved the African and which continue to dominate his life. 'Survival' continues the theme — "In this age of technological inhumanity, we're the black survivors." And in Marley's terms, this survival is due to God's will, to man truly knowing God; this alone will endure in this, the judgement time, Jah Jah time.

You don't necessarily have to see things that way to enjoy the album, of course, and in some ways whether you see it that way or not is irrelevant to 'Survival', an album clearly not intended for a specifically white audience. He's got his problems, we've got ours.

The pressure maintains on the second side. 'Africa Unite' is a beguilingly easy flowing call for black unity; 'One Drop' and 'Ride Natty Ride' take much of their musical inspiration from the neglected innovations of Bob's former partner Bunny Wailer, both rallying calls to the Rasta cause as *"the fire is burning out of control, panic in the city, wicked weeping for their gold."*

'Ambush', the latest JA single, is perhaps the most enigmatic statement on the album, using the attempted assassination of Marley as a metaphor for the mental machinations of the oppressors: *"So They bribing with their guns, spare parts and money, trying to belittle our integrity / They say what we know is just what they tell us, we're so ignorant ... well what we know is not what they tell us, we're not ignorant ..."*

That leaves 'Wake Up And Live', a custom built disco influenced exhortation to life that will doubtless be a dance floor monster when and if it's released on single. Subversive pop, sure.

'Survival' is an important and truly 'modern' album because it not only innovates but seeks to deal with existing realities, to put them in a wider context and relate them to the individual. In that it belongs side by side with rock works like Graham Parker's 'Squeezing out Sparks' and Talking Heads' 'Fear Of Music', though coming from a very different direction. Can you dig it?

Neil Spencer

WHITESNAKE
Love Hunter *(UA)*
FOREIGNER
Head Games *(Atlantic)*

Pornography, it could be said, is not simply that which titillates, but more precisely that which titillates in a crude, base-level and gratificatory fashion: titillation which insults the intelligence to satisfy the libido, *forcing* the recipient into the role of sexual slug. The new albums from Whitesnake and Foreigner have more than their fair share of pornographic moments.

Take, for instance, the astonishingly grotesque cover to the Whitesnake offering, featuring a naked, pneumatic female astride a ludicrous comic-book snake obviously intended to allude to the one-eyed trouser variety: typical HM penile dementia.

Hilarious, yes, but judging from the contents, not a parody. Whitesnake's songs deal with either human relationships of the most brutal, thug-level, Tarzan-and-Jane type ('Mean Business', 'Love Hunter', 'Medicine Man', 'Rock 'N' Roll Women'), or with that old hackneyed "outlaw" schtick ('Walking In The Shadow Of The Blues', 'Outlaw'), or combinations thereof. The lyrics to these embarrassing psychological statements are veritable pearls of crassness.

Take either: *"I've got my love gun loaded, I've got you in my sights. . . I never take no for an answer, So you'd better say yes tonight. . ."* ('Mean Business') or *"When I left my home, I was not much more than a child, My mother started crying, She knew that I was born to be wild. . ."* ('Outlaw').

Wow. Musically, the album's exactly what you'd expect: the usual dry, tub-thumping bombast, churned out with as much flash as a buttoned-up mac.

And so to Foreigner, whose singer claims to be a 'Dirty White Boy', and whose music is marginally less leaden and opaque than Whitesnake's, but whose mythology is however almost identical: women in demeaning states, rock'n'roller as outlaw, etc.

The pitiful thing about the HM view of the primacy of the genitals — leaving aside the issue of psychological compensation — is that it leads not so much to disuse of the mind as to a refusal to use the mind at all. As Foreigner say, *"I don't wanna play no Head Games"*. Consequently, their idea of a "thoughtful", "philosophical" song is that which indulges in maundering, empty-head cliches rather than sexual braggadocio: *"Is this a road going nowhere/Or is someone leading us somewhere/I can't believe we're here for no reason/There must be something we can believe in"* ('Blinded By Science').

Far *out*, eh? Personally, I'd go along with Mel Brooks: "If the genitals were more important than the brain, there'd be a skull round them".

Whitesnake and Foreigner don't appear to have twigged this yet. But then, they don't have to: the real meaning of 'Love Hunter' is in the OFFICIAL MERCHANDISE order-form which comes with each copy (the ostensible end-product now demoted to the status of advertising tool), and that of 'Head Games' in press ads that bear the inscription "Previous Albums: 1977 "Foreigner" — Triple Platinum; 1978 "Double Vision" — Mega Platinum; 1979 "Head Games". . .

Fill in the missing phrase, suckers.

Andy Gill

Trevor Rabin.
The acceptable face
of Heavy Metal.

Come face to face with Trevor Rabin on his new album and
3-track single and see why Geoff Barton wrote in Sounds
"... the thinking man's head banger ... beefier than a 16oz sirloin ....
with Titanic hooklines."

3-track single
"Don't You Ever Lose,
Stay With Me,
Getting To Know You Better"
CHS 2362

"Face To Face"
CHR 1221
Also available on cassette.

Joe Walsh plays himself out of a primary

Is This The Man Who Would Be President?

THE EAGLES
The Long Run *(Asylum)*

THE dominant rumour being touted around The Eagles' camp to explain the three year gap between 'Hotel California' and 'The Long Run' was, I recall, that this project was to be a double album. Well, finally it's out — replete with a ridiculous, funereal black cover (upon which, apparently, it was planned at some stage to emboss a silver eagle, a concept that was scuppered leaving this absurdly unimpressive design that must've taken all of two minutes from initial idea to mock-up).

And no, it isn't a double, something for which we, whether hardcore Eagles fans or borderline observers should all be profoundly grateful. The reason for this is brutally simple. 'The Long Run' makes it quite shockingly clear that The Eagles, despite all the time spent labouring over this shoddy little epic, aren't even capable of producing one decent album, let alone two.

'The Long Run' is a shallow, half-baked collection of songs that either repeat old formulae quite brazenly or else, in an attempt to expand the band's work in the precincts of odd-ball humour, find themselves stuck with an intriguing conceit for a title that chief composers Don Henley and Glen Frey quickly discover that they can't extend into anything of any consequence.

More to the point, with the exception of perhaps one song, none of the ten cuts here would have passed quality control onto 'Hotel California'. A flawed album itself, 'California' remains the finest Eagles set to date seeing as it did the collective grappling with the concept of destroying California's Promised Land myth in ways that were sometimes self-righteously pretentious but were also, when considering specifics like the cocaine culture so prevalent on the West Coast these days, sharp and highly perceptive — the classic 'Life In The Fast Lane' took even the most hard-bitten cynic aback.

The Eagles, once the epitome of L.A. mellowness, had with the help of Joe Walsh become a creditable hard rock band, even though they would, it was obvious, never live up to the vague promise that their first release, 'Take It Easy' offered: that the band might just be the heirs to John Fogerty's brilliant Creedence Clearwater heritage of concise contemporary rock'n'roll.

But so much for the preconceptions and expectations. Give or take the odd minor innovation, The Eagles have stuck to their "oooohs for the bucks" sound like bees to honey. The opening 'TheLong Run' is standard fare that utilises that sluggish, totally nondescript style of L.A. white funk. The drum sound is as wet as Niagara Falls, Walsh's slide guitars buzz in and out of the mix and Henley croons about two lovers, singing lyrics that fail to make you give a damn about the situation. One down, nine to go.

Next up, new bassist Tim Schmitt, who spent years in the godawful Poco, trots out some winsome, lovelorn slivers of vapid melody. 'I Cant' Tell You Why' finds him and his cronies in strictly sub-Bee Gees territory; the song positively smacks of archetypal Gibb chord changes, and with lyrics like *"Every time I try to walk away/Something makes me change my mind and stay/And I can't tell you why"* — well, you begin to realise that things in Eagleland are well awry.

Walsh's 'In The City', the song he worked up for *The Warriors* soundtrack, is a slight improvement, but hardly startling. Walsh is also working to formula: habitual stop-start powerchord intro, slide guitars everywhere and a riff turned into a song full of facile hooklines. The lyrics are abysmal enough to make 'Stayin' Alive', a song about exactly the same topic, seem like 'Visions Of Johanna' by comparison. Yes "city" and "pretty" are rhymed. This from the man who made 'Life's Been Good To Me'?

Eventually all this ultra-professional emptiness gives way to what was presumably the Henley-Frey masterplan for a vibrant new direction. 'The Disco Strangler' even possesses some music of substance. A riff craftily honed from the rhythm part of the Stones' 'Fingerprint File' is placed alongside an ominous, quasi-heavy metal thud and suddenly the song begins with Henley drawing you into the scenario: *"Lucy loaded every night/Dancing underneath the flashing lights/Saying 'Look at me, look at me, I'm beautiful' . . ./Until she falls into the arms of the Disco Strangler"*. But, after a throwaway second verse fails to provide the necessary lyrical tension, the song suddenly peters out.

The closest Henley and Frey come to pulling off a similar gambit is on the following track, 'King Of Hollywood'. Here the pair describe an ageing film entrepreneur cum casting couch *roue* still restlessly toying with young would-be starlets for kicks. The theme is old but at least it's seen through and the band, realising they've at last got a song of substance to work on, use haunting lead guitar parts to strong effect. The album's best cut.

Side two is generally tepid fare. 'Heartache Tonight' was composed by Henley, Frey, J.D. Souther *and* Bob Seger, but simply lulls along, an uninspired 'Twisting The Night Away' soundalike with a Gary Glitter beat and forgettable lyrics. Although boasting the best ensemble playing on the album, 'Those Shoes' sounds far too close to 'Good Day In Hell' from 'On The Border', and its attempts at lyrical humour collapse into sheer inanity.

'Teenage Jail' has an almost Devoish feel to its vocals at times over a synthesised blues riff, but again Henley and Frey fail to turn a good idea into a fullblown conceit and it's left to guitarist Felder to rescue the song with a fiercesome solo. 'The Greeks Don't Want No Freaks' suffers similarly, a throwaway rock pastiche, a clumsy mating of what Bruce Springsteen refers to as "fraternity rock". Pointless piffle.

Finally, The Eagles exit by pulling on the safety gauge. 'The Sad Cafe' is all reminiscing with Henley crooning blithely to electric piano and acoustic guitar. Another in The Eagles' endless rota of sorrowful ballads, even David Sanborn's 'touching' saxophone finale fails to lift it from its rut. The song is far too calculated on the one hand and far too shallow and misconceived on the other.

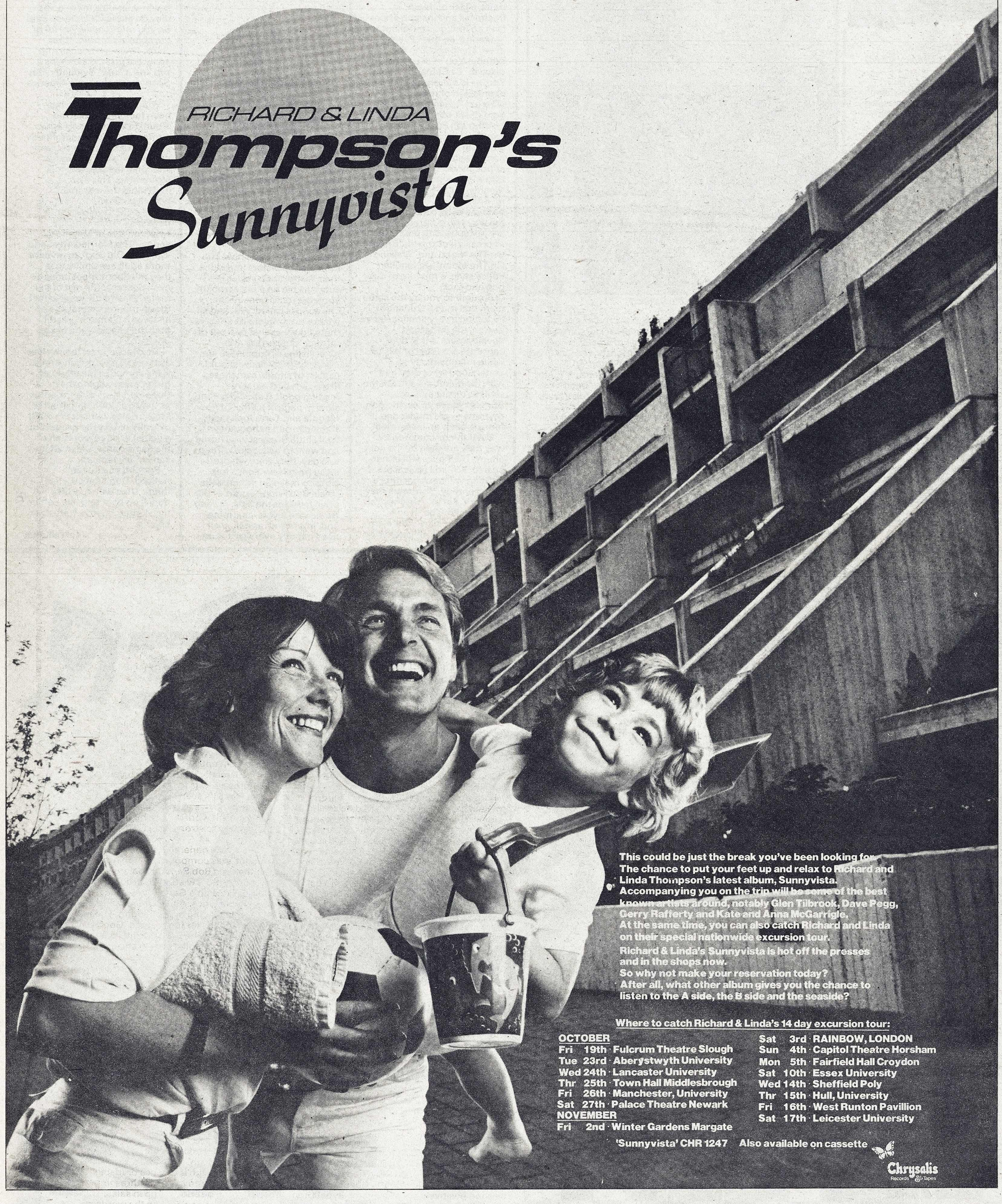
'The Long Run' shows us a band who, whether through indolence or inability, are in for not merely an aesthetic thrashing but also, I'd warrant, a serious drop in sales. This album finds The Eagles stuck, on the words of Clint Eastwood, between a rock and a hard place. Watch out for low-flying debris in your neighbourhood.

Nick Kent

GET AWAY FROM IT ALL AT...

RICHARD & LINDA

Thompson's Sunnyvista



This could be just the break you've been looking for.
The chance to put your feet up and relax to Richard and Linda Thompson's latest album, Sunnyvista.
Accompanying you on the trip will be some of the best known artists around, notably Glen Tilbrook, Dave Pegg, Gerry Rafferty and Kate and Anna McGarrigle.
At the same time, you can also catch Richard and Linda on their special nationwide excursion tour.
Richard & Linda's Sunnyvista is hot off the presses and in the shops now.
So why not make your reservation today?
After all, what other album gives you the chance to listen to the A side, the B side and the seaside?

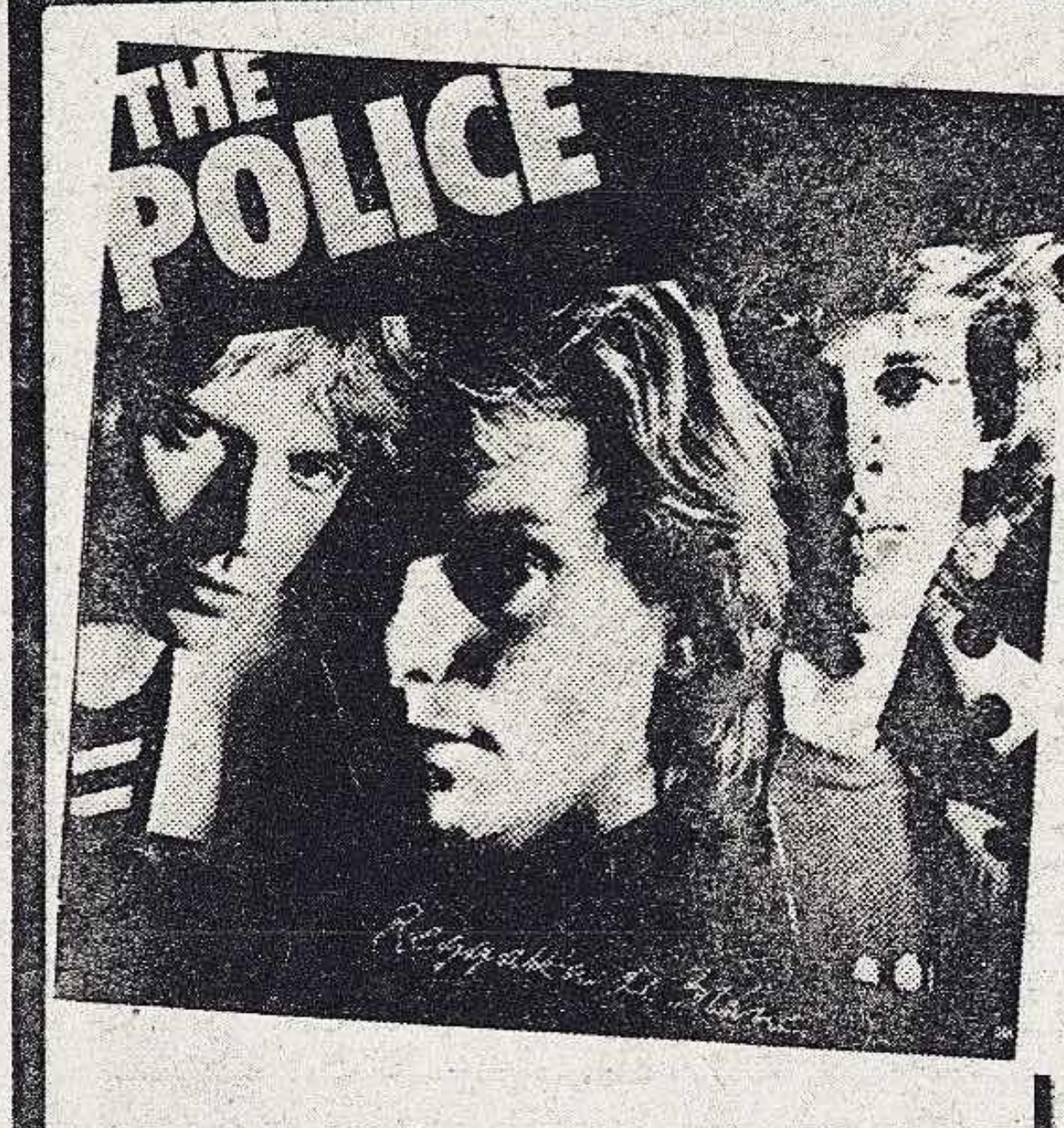
Where to catch Richard & Linda's 14 day excursion tour:

OCTOBER		
Fri	19th	Fulcrum Theatre Slough
Tue	23rd	Aberystwyth University
Wed	24th	Lancaster University
Thr	25th	Town Hall Middlesbrough
Fri	26th	Manchester, University
Sat	27th	Palace Theatre Newark
NOVEMBER		
Fri	2nd	Winter Gardens Margate
Sat	3rd	RAINBOW, LONDON
Sun	4th	Capitol Theatre Horsham
Mon	5th	Fairfield Hall Croydon
Sat	10th	Essex University
Wed	14th	Sheffield Poly
Thr	15th	Hull, University
Fri	16th	West Runton Pavillion
Sat	17th	Leicester University

'Sunnyvista' CHR 1247 Also available on cassette

Chrysalis Records & Tapes

Rock Pop Rising



The Police off-duty Pic by Claude Gassian

THE POLICE
Reggatta de Blanc *(A&M)*

IF people weren't so busy establishing joyless divisions of rock acceptability, creating slums of fashion and — ha! — credibility, then people wouldn't hesitate to acknowledge that The Police are a great pop singles band.

'Reggatta de Blanc' clarifies their position with considerably more emphasis than their debut, 'Outlandos d'Amour'. The most significant differences are that the second LP exploits their hits, shifts control from three to two of the group (at times developing into a duel between Sting and drummer Stewart Copeland), and perhaps because of this, often strips away the affectations of the most distinctive aspects of their style, revealing a mentality engrossed with '60s rock 'n' roll.

Not that it makes The Police any the less enjoyable, only that their brilliance is erratic over the length of an album, their 'uniqueness' superficial and very much dependent on vocalist/bassist/image/hitmaker Sting. But his talent lies in the charisma of that dry, strained voice and his luck in occasionally concocting a pop melody and hooking that 'original' sound — original if only because its origin is buried too deeply in peoples' subconscious to identify.

Ironically, very little of Sting's personality managed to find its way onto this (or the previous) album, whereas Stewart Copeland — obviously intent on stating some kind of jellybellied Police democracy — injects his own idiocy into it. Two of his three songs ('On Any Other Day' and 'Does Everybody Stare') are unfunny attempts at humour: the first a litany of domestic melodramas that could have been Soap out-takes; the second a contrived story of a misfit.

Copeland's increasing dominance only shifts the power axis to the detriment of the band. His material stomps through the rudiments of traditional rock: a complete antipathy to what their best music suggests. Nevertheless he is still an integral Police-man because his joint compositions — 'Deathwish', based on a Bo Diddley beat, and 'It's Alright For You', a pure 50s/'60s headshaker — expose similar roots and fascinations. And whenever guitarist Andy Summers appears (rarely) by-gone techniques of shrill harmonics, sweet screaming and a mousey scratchiness are revived. Sting's bass also delves into past phrasebooks, to the extent that his lines on 'No Time This Time' are straight from the old pop hit 'Judy In Disguise'.

Lyrically there are similar traits, a lack of depth, freshness and insight. There isn't anything as excellent as 'Roxanne' on this LP, and even 'The Bed's Too Big Without You' — a companion piece to 'Can't Stand Losing You' — is merely a lame expression of remorse, whereas 'Losing You' was a gem of snubbed petulance.

Although Police music hardly withstands a critical stripping down, together the parts create great atmosphere. 'Message In A Bottle' you know about; 'Deathwish', a motoring madness song, succeeds because of its construction, the way two different rhythms are juxtaposed to create the impression of speed; 'Bring On The Night' and 'Walking On The Moon' are familiar Police style, a mixture of dub, pop and rock.

Brought to you by the same team that made 'Outlandos', including a very similar sleeve design, the important development is that they know the potential of this LP, while nobody really understood what they had with the debut. As a result the stylistic distinctiveness — Sting's reggae voice, the dub rhythms — are louder and more forced: an investment.

But if things continue the way they are then by the next album The Police will either be a rock 'n' roll revival band, or Sting will have become a pitiful parody. Summers may have left. For all this, they can be an exciting band and, besides 'Message', there are another two great 'singles' on this album. Oh Yeah, Police please me.

Tony Stewart

THE ROCHES
The Roches *(Warner Brothers)*

THEY are Maggie and Terre and Suzzy (rhymes with Fuzzy), they don't give out their ages and phone numbers, but sometimes their voices give out.

Cute, huh? This is how The three Roche Sisters introduce their scatterbrain selves — cute as a pie on a plate, mostly apple pie, occasionally cherry. The song is called 'We' and all it lacks to complete its effect is three figurines that pop out of the disc and curtesy. 'We' twee sisters of soppiness are.

Ideally, this review should consist of simple sentences, like a Ladybird nursery reading book. It should tell the story, a page at a time, of how Maggie and Terre took their singing group to hootenays while little Suzzy stayed home and went to ballet class. Then, one day, they were whisked away from New York's folk clubs to make an album with Uncle Bob Fripp, as part of his drive towards the '80s. *Rolling Stone* said it was 'charming' and 'important' and they all lived happily ever after. Suzzy even got to keep her pony.

Time goes by and America sinks further into the ridiculous. The Roches spin cosy, fluffy, warm fantasies around themselves like long, knitted winter scarves. They make up stories and rhymes about going to places they've never been and other trite subjects with words contrived to sound like those of children; the sort of songs seven-year-olds make up as they go along. *"Once you step on you might never get off of the commuter train,"* they chirp, *"It doesn't go very far away but just the same it's a trip and a half."* Evidently *Play School* isn't shown in America . . .

Fripp's contribution has been to non-produce the album in what he calls *audio verite*, allowing the admittedly accomplished harmony work of the trio to come through with only the sparsest folk strumming. This also highlights the extreme banality of it all.

The skin of whimsical nonsense is pierced only twice, on two of Maggie's songs, 'The Married Men' and 'Damned Old Dog', to reveal a more adult sensibility that they may or may not indeed even possess; the rest of the material certainly implies that the combined mental age of all three isn't much greater than the physical age of any one.

The Roches cast themselves as three flighty, girlish Annie Halls abroad in the world of grown-ups, singing their three-part la-di-da harmonies as they go, sounding like the McGarrigles without the whiff of realism. Like the product of a giant Swiss corporation of the same name, the most they can induce is sleep.

Pretend you haven't noticed. Don't encourage them. Then with any luck they'll go back and live behind the skirting board where they belong.

Paul Rambali

THE SELECTER

NEW SINGLE OUT NOW
'ON MY RADIO'
c/w TOO MUCH PRESSURE
CHS
TT4
2 TONE RECORDS
MARKETED BY CHRYSALIS RECORDS

WILD WILLY BARRETT
Call Of The Wild *(Polydor)*

VERY much the lone groover in his role of eclectic buffoon, Wild Willy Barrett has set out to straddle the wobbly line twixt satire and silliness. The result is 'Call of the Wild', his first opus since his departure from the Otway camp.

Barrett hasn't quite got it right in his choice of funny or serious moments, but let's suppose that is part of his charm. Whatever, the album is patchy, insubstantial, and decidedly oddball. Side one kicks-off soundly enough with 'Late Night Lady', a Creole-flavoured ditty with a vigorous walking bass-line. After this, it flounders perilously close to piffle: a pinch of jaunty ragtime guitar ('Close Encounters'), a dollop of fuzzy rock, some cloying folk-cellar pathos ('Heartbreak of the City'), and a spurt of cycle-shed bawdiness ('Lets Play Schools').

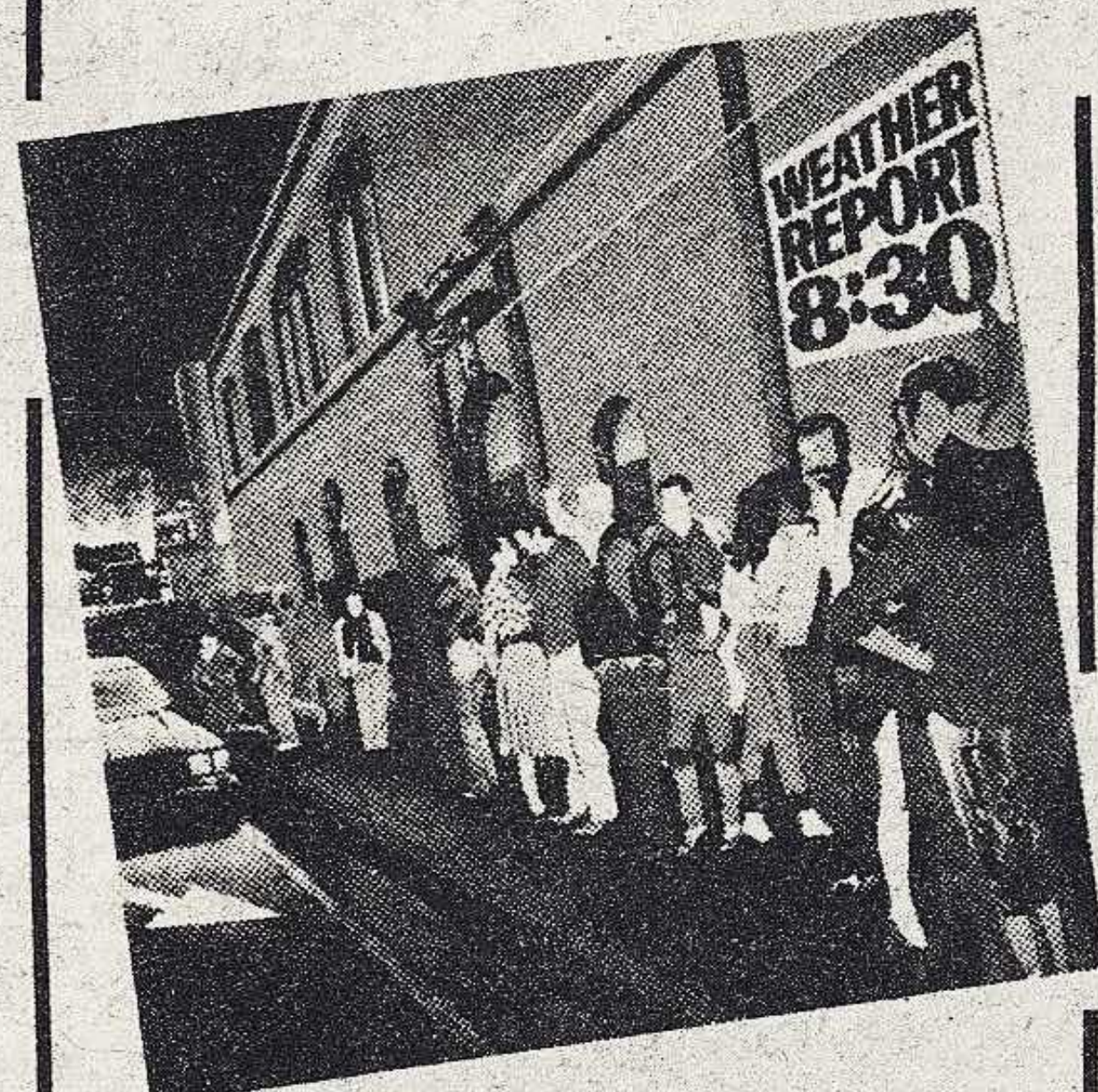
Side two skanks open with 'Nigel Pringle', an eccentric reggae-fied folk instrumental, but promptly reverts to the sluggish strains of 'Eye of the Hurricane'. A couple of songs, 'Take Me Back' and 'Ole Slewfoot', are an indication of what Barrett does best: Country-style barn-dances that are fleet of fiddle and brisk of banjo. His unprepossessing, drone-like voice fits well into this mode of expression.

The party folds on a note of nihilism: 'I Did It Otway' is a piece of chummy ragtime strumming that literally comes apart at the seams as Barrett dissembles his guitar with an ice-pick.

Trouble is, all this whimsical double-entendre gets the upper hand. One is led to believe that Willy Barrett's tongue is congenitally stuck in his cheek, the album being a sign of his attempt to dislodge it. One is never sure whether to laugh or squirm. Me, I just squaghed.

Rick Joseph

Hard Rain Falling



WEATHER REPORT
8:30 *(CBS)*

JUST another idle stop in the dismal live album terrain? Just one more watermark in the soggy Weather Report decline into the absolute mud of their history? Just something to shut up the silence? Shape up the bank balance?

Yes (except that one side of this double is a studio set and is equally disappointing). Yes. Yes. Who knows, or cares?

Having summed up '8:30' so succinctly, I'm at a loss to go on. Old Weather Report devotees — pre-'Mr Gone', presumably — know the score already. All out. Current devotees — post-'Mr Gone', presumably — are presumably well into dry ice and Edgar Allan Poe electronic jazz. If you don't fit into either category, don't lose sleep or waking consciousness. The problematic isn't that problematic.

The three live sides of '8:30' are an accurate representation of live Weather Report as it stands and has done for a couple of years. The story goes that reconstructed jazzers Wayne Shorter (saxes) and Joseph Zawinul (keyboards) got together just after the turn of the last decade, and formed a group called Weather Report.

This name signified a radical redefinition of the normally meaningless — for which read 'humourless' and 'soul-less' — term 'jazz-rock'. They rummaged through respective histories and techniques, aided throughout by a score of equally considerate percussionists and bassists: theirs was a delightfully un-formal vision. Came a time though when their 'creative tension' got distilled into a definite group lineup — aroundabout the time one Jaco Pastorious took up bass duties, circa the 'Black Market' album. Now, I'm certainly not laying blame at one individual's doorstep, but . . .

The subsequent Weather Report — which solidified into a *group* with the introduction of Pete Erskine on drums, no percussionists to unround the edges — have headed increasingly toward slickness and predictability, solos and suave compositions. They got married to a definite group 'sound', in other words.

'8:30' is that sound. Older numbers whizz about like chemically excited atoms (new form, old content) and new arrangements stretch only as far as a tedious solo per member, plus one old Miles Davis period Zawinul number, 'In A Silent Way', which comes over as a fleeting piece of inconsequential slush (which it wasn't to begin with). 'Black Market' is boogie bearable, that's all. 'Scarlet Woman' is fireworks and premature audience ejaculation. The rest of the numbers don't even begin to retain *some* of the original dialectic that those two vaguely suggest: slow, slick slick, slow.

Wayne Shorter blows against the grain. Pic by Philip Dean.

The studio side — God alone knows why it's been tagged on in such a scrappy manner — is just as predictable. Four archetypally dull numbers: pure-noisy soundscape, medium tempo bop, slow and sombre, speedy drive and dribble. That's '8:30' (which opened their last series of concerts) 'Brown Street', 'The Orphan' and 'Sightseeing' respectively.

Jaco Pastorius plays drums, just to let you know. Etcetera.

It's not even that I'm naive enough to expect something at all memorable from old friends. '8:30' just bubbles about between the shapeless and the heartless, evoking little and revising nothing. It's no one *I* know.

Whither rapport?

Ian Penman

PHILIP RAMBOW
Shooting Gallery *(EMI)*

MAYBE if Canadian hi-roller Rambow left the political theorising to someone else, it might be easier to approach his songs with the kind of seriousness he implies they deserve. His self-styled 'post-romantic' pose divides into Rambow as wreckless young blood and Rambow as active social conscience. He neither looks like the former or sounds like the latter, but in between he sometimes writes great music.

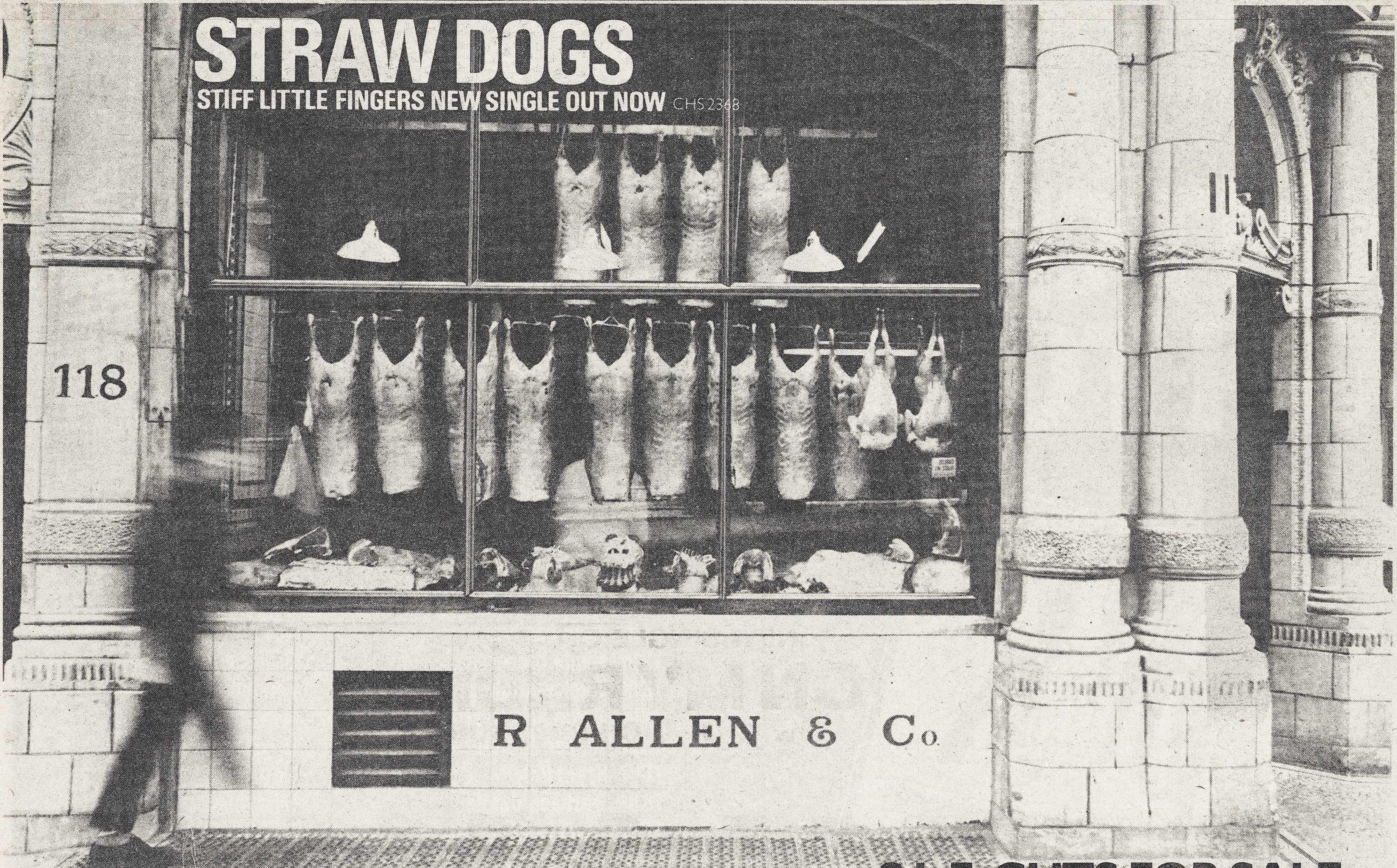
They're songs that improve with every play, spaceously produced and forcefully handled by a session band — including Pete Wingfield on keyboards — who add a fitting sinister undertone and razor edge to his catchy, but mostly lightweight, melodies. However, the man's tedious, cross-eyed lyrics are completely off the beach. 'Strange Destinies' and 'The Rebel Kind' (don't these titles say it all?) are no more than shamelessly contrived filling for their brisk, well-rounded Springsteen structures and which fan the flames suitably for his nasal Graham Parker vocal and attendant 'angry' guitars.

It gets even more suspicious in 'Young Lust', which finds his oppressed youth stance ranting about "crummy jobs" and "lousy pay" straight after the class-consious, guilt-laden 'Privilege' which admits *"Privilege, it's in my face/A part of my race/Privilege — making me sad."*

He either dives into dog-eared didactics about the scales of justice, against the martial guitar figures of 'The Sound And The Fury', or else in 'Victim' swings to the other end of the spectrum, painting a simplistic picture of a murder scene (whose junk/knife/mutiliation references can only point to the Vicious saga) while wagging a cautionary digit at the pressures of money, cops, press, etc. So what else is new?

Rambow's as good as any other rocker without a cause — if you don't mind being sold something before you're told it.

Mark Ellen

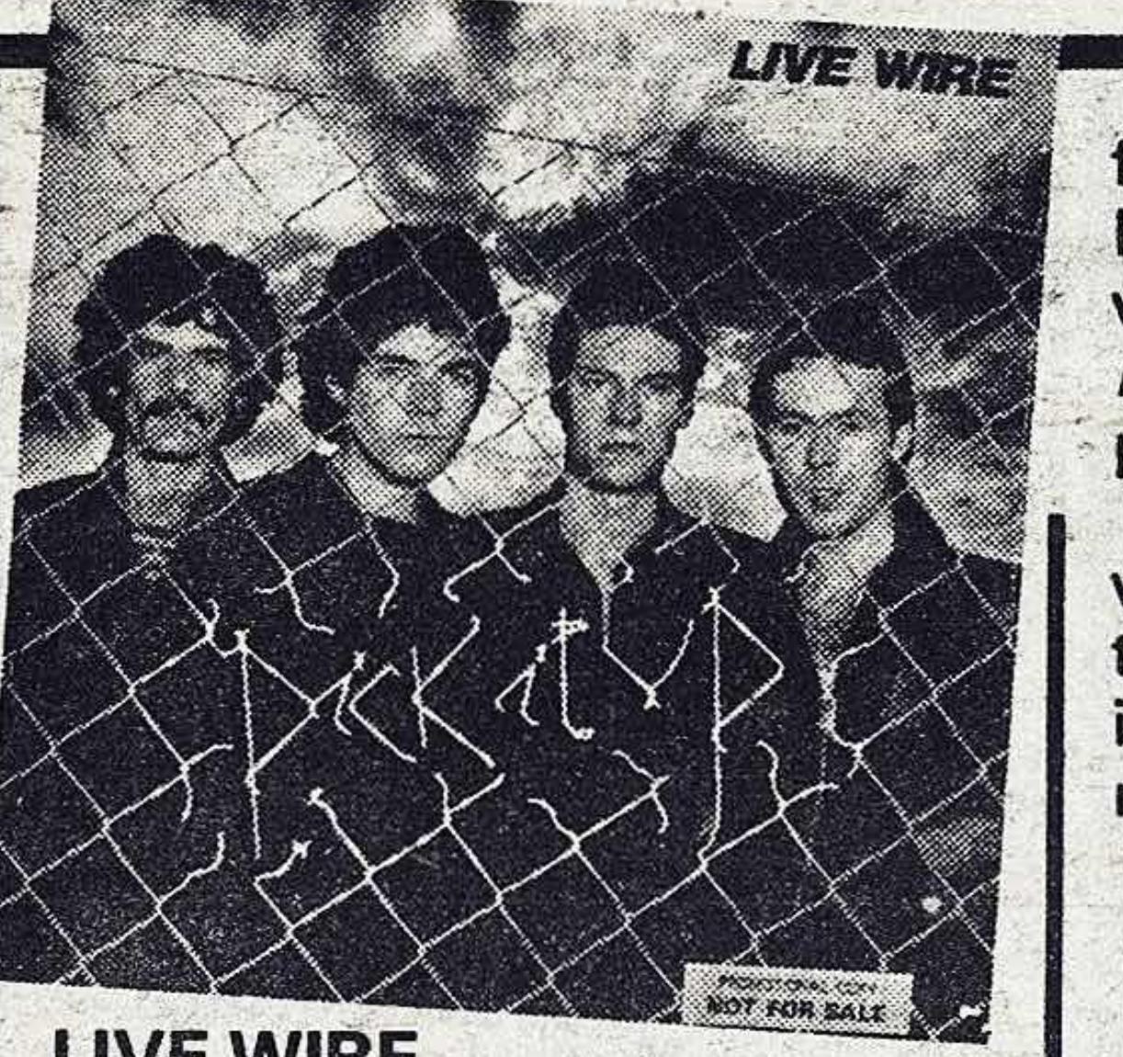


S L F-GUTS FOR SALE

OCTOBER: FRIDAY 5th **MALVERN,** WINTER GARDENS. SATURDAY 6th **PLYMOUTH,** POLYTECHNIC. SUNDAY 7th **BRISTOL,** LOCARNO. TUESDAY 9th **BLACKBURN,** KING GEORGES HALL, WEDNESDAY 10th **BIRMINGHAM,** DIGBETH CIVIC HALL. THURSDAY 11th **PORTSMOUTH,** LOCARNO. FRIDAY 12th **CAMBRIDGE,** CORN EXCHANGE, SATURDAY 13th **LEICESTER** UNIVERSITY. SUNDAY 14th **CARDIFF,** TOP RANK. TUESDAY 16th **MANCHESTER,** POLYTECHNIC. WEDNESDAY 17th **BRIGHTON,** TOP RANK. THURSDAY 18th **COVENTRY,** LOCARNO. FRIDAY 19th **DURHAM** UNIVERSITY. SATURDAY 20th **TROON,** CONCERT HALL. SUNDAY 21st **ABERDEEN,** CAPITOL.

Exclusive agents for SLF: COWBELL AGENCY 01-262 7253. For SLF information: Sarah and Jane, 45 Park Rd., Didcot, Oxon.

A RIGID DIGITS PRODUCTION
Chrysalis



LIVE WIRE
Pick It Up *(A & M)*

IT seems Dire Straits have much to answer for. The similarities here are screaming and obvious.

Live Wire are a standard two-guitar four-piece whose rise to A&R attention was also accelerated by early exposure on Charlie Gillett's *Honky Tonk* and who incorporate enough of the Straits' low-gear traction to feel comfortably familiar, and bolster it with sufficient funk-injection to sound superficially mobile. And as for Mike Edwards' vocals — can *you* tell Stork from Knopfler?

After brief exposure to the band in the flesh, their debut 'Pick It Up' comes as something of a disappointment. It's hard to find much patience for ten songs that dovetail so snugly into a listless, slow-paced lope; their occasional guitar sparkles and clambering bass are their only means of raising an eyebrow.

And it's hard to find much sympathy with Edwards' lyrical muse: the lone and beat street-cruiser walking in wild Kentish Town, chiming on about the women who've scored tyre tracks across the desert sands of his sensitivity while keeping both eyes firmly trained on the boilers.

His vision careers between the plain hackneyed and the badly expressed; when a speck of originality pervades his smudged dream world — as with the late night screen feel of 'Lone Car Cruising' — he can't resist underlining it with *"Fellini's got his way — but this ain't no movie."* What price subtlety?

There was a time when I was impressed by so much technique and so little invention. Live Wire jog the memory.

America, they're all yours.

Mark Ellen

VARIOUS ARTISTS
The Honky Tonk Demos (Oval)

FOR the benefit of those situated north of North End Road and west of Westway, I should explain that *Honky Tonk* was a Charlie Gillett-presented record show, aired by Radio London every Sunday from March 1972 to December 1978.

Amid Charlie's array of delightfully mouldy oldies and warm-from-the-waxworks newies, he'd often slot in a number of demo tapes, by then relatively unknown acts, of which the tracks on this album form a sample.

Some of the nowhere men have done pretty well in the interim, notably Dire Straits — represented here by their original 'Sultans Of Swing' demo, slightly more abrasive and in some ways better than the hit version — and Darts, who offer an acapella 'Sometime Lately', bespoiled by excessive mastertape hum.

Graham Parker, represented here by his previously released Hope And Anchor cut of 'Me and You', is another who hasn't done too badly, and so with Chas and Dave, who supply a typical example of pearly-king rock in 'One Fing'n'Annuver'. Some of the others haven't been so lucky.

A punchy slice of rock-country called 'Secret Service' serves as a reminder that Island still haven't delivered the goods on Charlie Dore, whome they so long touted as Britain's answer to Emmylou Harris while 'Lone Car Cruising', a hypnotic, creep-till-ready rhythmic shot donated by Live Wire, suggest that A&M should have made more of their liaison with the band.

ABC's 'Rhythm Of The Radio' is a sprightly example of pop as she should be; Lee Kosmin's suggests that whatever Robert Palmer can do, he can at least equal; and Night Shift's 'Dance In The Moonlight' at least demonstrates why Bruce Findlay thought they were worth signing to Zoom.

Add a couple of inoffensive boogies (as in Meade Luxe Lewis) by Geraint Watkins and Juice On The Loose, plus the genuine down-country blues of Junior Kimbrough and the jazzy Pentangling of the now defunct Witches Brew and you've got a decidedly diverse but totally tasty souvenir of what was an unusually intelligent rock radio offering.

Fred Dellar

GP forsakes rumour (some joke, eh?), makes point. *Pic by Claude Gassian*

DELBERT McCLINTON

DELBERT McCLINTON
Keeper of the Flame *(Capricorn Import)*

JUST ten seconds into Delbert McClinton's aptly titled "Keeper of the Flame" and the man's earthly preoccupations are jumping across the room with a fine abandon. As usual Mr McClinton's daily bread is not felt to be given unless there's a healthy supply of wine, women and song to supplement his diet.

It's not that Delbert is exactly sex-starved. Legend has it that when Texas' best rhythm and blues vocalist treads his native boards, the good old boys have to stand aside to let the women through down front. Seems that the gap-toothed, leathery old rascal is the biggest thing to hit the Lone Star state since they dug up the panhandle and found oil.

McClinton is no newcomer and no slouch with a vintage rock and roll work like Chuck's 'I'm Talking About You' or a Don Covay soul stomp like 'Have Mercy'. The gent learnt his craft playing the dime and squatter circuits around Austin and San Antone before winning the respect of the heartland and a succession of contracts, playing as a country duo with Glen Clark, later as a fully fledged grits rocker. In the late '60s Delbert McClinton was the *only* white artist to get an airing on the black southern radio stations.

It's easy to hear what he's got; a booze-stained, rawhide throat, a loose but expressive range, a great sense of humour and immaculate taste, both in material and musicians.

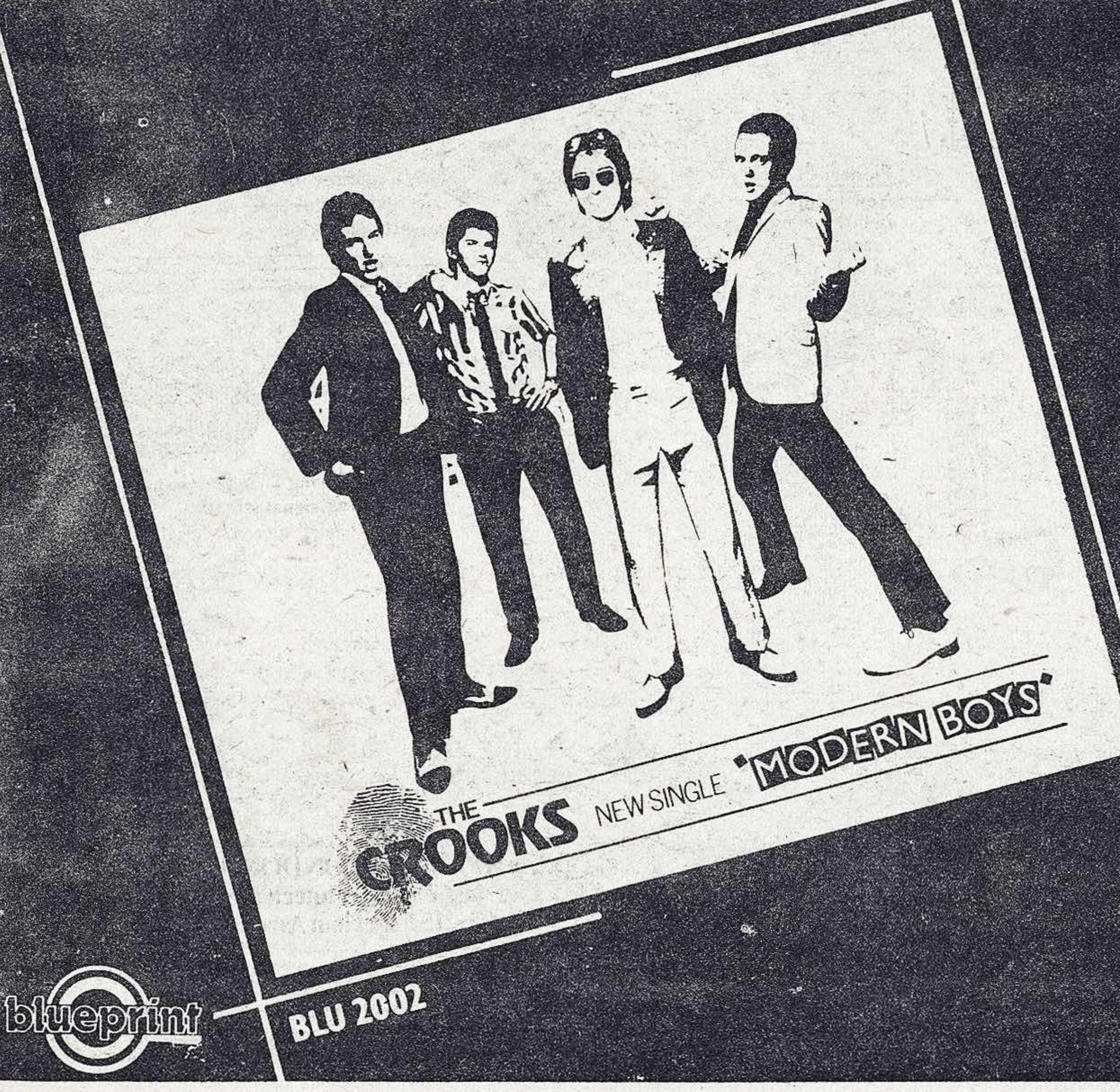
For 'Flame' he's retained the services of John Hug and switched rhythms sections. The Newmark — Weeks axis kick with a subtle Vengeance, leaving the top layers to acoustic pianist John Jarvis, organist Joe Walk and reeds specialist Robert Harwell. The band gravitates from the Memphis stomp of 'Seesaw' to love-rustling originals.

McClinton recovers his best known theme tune, 'Two More Bottles of Wine' (previously featured on 'Victim of Life's Circumstance') and a gusty, tear-jerking 'I received A Letter'.

His dexterity with Doc Pomus and Mort Shuman's 'Mess of Blues' is another reason for checking out the goods. The band swings twelve to the bar with the singer galvanising his performance with an energy and drive that you thought was consigned to the vintage soul shouters. It's so authentic you can hear the tables fly across the room.

A pity then that McClinton, like his partner in crime Dennis Linde, remains an obscure local secret. If Polydor weren't so parochial they'd release this damn record and bring the man over to shake some real action.

Max Bell


CATCH THE CROOKS ON TOUR

OCTOBER

4th	The Adam & Eve	Hayes, Middlesex
5th	West Runton Pavilion	Norfolk
6th	Target	Reading
9th	Cardiff University	Wales
10th	Nottingham University	Nottingham
11th	Bath Pavilion	Bath
12th	Keele University	Staffs
13th	Chelsea College	London
14th	Poole Arts Centre, Wessex Hall	Dorset
15th	Romeo & Juliet's	Bristol
16th	Trent Poly	Notts
18th	Norbeck Castle	Blackpool
19th	Dundee University	Dundee
20th	Glasgow University	Glasgow
24th	The Venue	Victoria, London
26th	Salford University	Manchester
28th	Town Hall	High Wycombe, Bucks

THE CROOKS NEW SINGLE 'MODERN BOYS'

blueprint BLU 2002

BRAND X
Product *(Charisma)*

BRAND X means 'proper' musicians. Their cover shots add weight to the theory that they spend unnatural lengths of time imprisoned in studios, shunning the light of day to grow beards, wear 'cans', and tinker with tapes, consoles, loops, synths and suchlike.

Recent waves have conspired against 'proper' musicians, especially those of jazz/rock persuasion. Things like technique, structure and improvisation, if put to apparently abstract use, are mechanically stamped as 'indulgent' or 'pretentious'. This doesn't stop Brand X producing records that, to the fusion buff, are somehow very satisfying, and that to the untrained ear seem remarkably similar.

'Product' is no exception; my opinion is no exception either. Fashionable as it doubtless sounds, this collection of bleeps, bleats, twangs and squiggles doesn't amount to very much in my world. So there's not a lot to shout about. When Phil Collins sings, they sound like Genesis, when he doesn't they sound like Brand X. The bass/drum patterns mostly sound like amplified indigestion, and a lot of the time signatures suggest there's a digital process afoot.

There's also a deluge of fun-sounding titles like And So To F...'.

And so 'til the next one. And so to bed.

Mark Ellen

PETER HAMMILL
pH 7 *(Charisma)*

PETER Hammill worries a lot and it's catching. I'm beginning to worry about Peter Hammill. His last album, 'The Future Now' was the first I'd listened to closely and I was suitably impressed — but 'pH 7' suffers from being a less innovative, less focused reiteration of previous concerns.

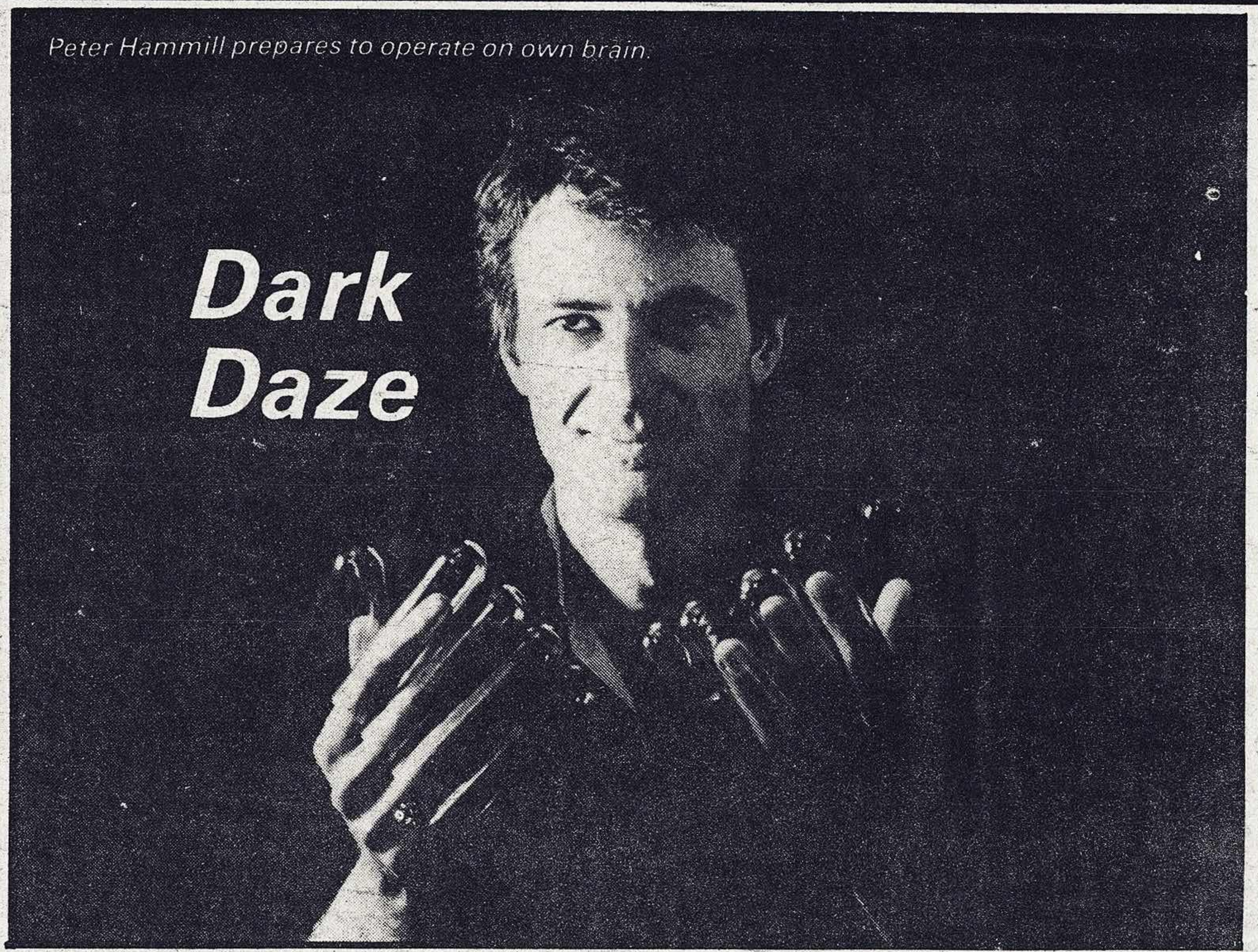
Peter Hammill worries a lot about the state of the world. He mentions this frequently on both albums and offers suggestions as to who or what to blame. On 'The Future Now' culprits included religious hypocrisy, entrenched racism and people who bothered him after gigs. On 'pH 7', it's down to biological warfare, careerist politicians and people who bother him after gigs.

He also worries a lot about change. Just listen to 'Mr X (gets tense)' and 'Faculty X'. On one he's worried about the world coming to an end; on the other he's insisting hopefully that things will improve, though he's worried that he can't see how. Two more songs repeat this to the point of obsession; the self-explanatory 'Time For A Change' and an eighth century Saxon poem 'Imperial Walls' about palaces crumbling with age. There's also another song, 'Don't Ask Me', which repeats his confusion about it all. "I'm just an average chap", he claims. Really?

I worry a lot about Peter Hammill. I can't see things getting better yet awhile so I suppose he'll keep making records about how confused he is and how terrible the world is and he'll keep blaming people and ideas until there's no one left to blame except himself so he'll stop making records and making money and then he'll really have something to worry about.

The trouble with Peter Hammill is that he's earnest and worthy, attitudes which get scant respect in the rock biz, except that in his case you can begin to see why. It's all very well being burdened by the problems of the world, but if reiterating this on a series of albums is your only response . . . well then.

Dark Daze



Peter Hammill prepares to operate on own brain.

As on 'The Future Now', he makes most of the music himself. It's well-crafted — you can tell he's worried over it — but it's not engaging. Arid and tuneless would be the words I'd use if I weren't worried about hurting his feelings. And I am, 'cos you can tell he's sensitive by all that worrying he does. Still, he does nothing here as imaginative as the motorbike effects or the monkish chorus on 'The Future Now'. It's all rather slow and laboured — astute use of synthesiser, though, if that sort of thing pleases you. Imagine a kind of mellow futuristic backdrop to gloomy soliloquies.

And the lyrics are so mealy-mouthed and obvious, so self-absorbed. I think it's laudable that Peter Hammill worries so much about things; but I lose patience when he starts worrying most about his own worrying. He gets himself into such ridiculous knots. Maybe if he went out more and mixed with people — like he says himself *"a skull isn't much of a castle to live in."*

Graham Lock

ELLEN FOLEY
Nightout *(Epic)*

AFTER her recent cameo performances with turbulent grease monkey Meat Loaf and Satans of small is beautiful B.O.C., it could only be a matter of time before Ellen Foley got the go-ahead to do her own thing. 'Nightout' is that animal.

Producers Hunter and Ronson have capitalised on Ms Foley's biggest assets, her vocal chords, which are limited in range and hampered by her appalling gum-chewing East Side diction, but still contain an excess of raucous punch. Subtle Ellen Foley ain't.

The pattern is set from the out with the single choice, 'We Belong To The Night', which sits comfortably on a 'Thunder Island' chord barrage, married to a percussive beat not a million miles removed from vintage Crystals. 'Oonter and Ronno certainly aren't frightened of showing off the goods eigher; the production includes everything, kitchen waste disposal unit and the entire sewage plants of New Jersey thrown in.

And so it goes: double negatives, rich bitch nail-scoring, soaring orchestration, camp back-up vocals and a considerable amount of larynx twisting from the star of the show, a rising talent who might well knock Debbie Harry clean off her pedestal before the year is out.

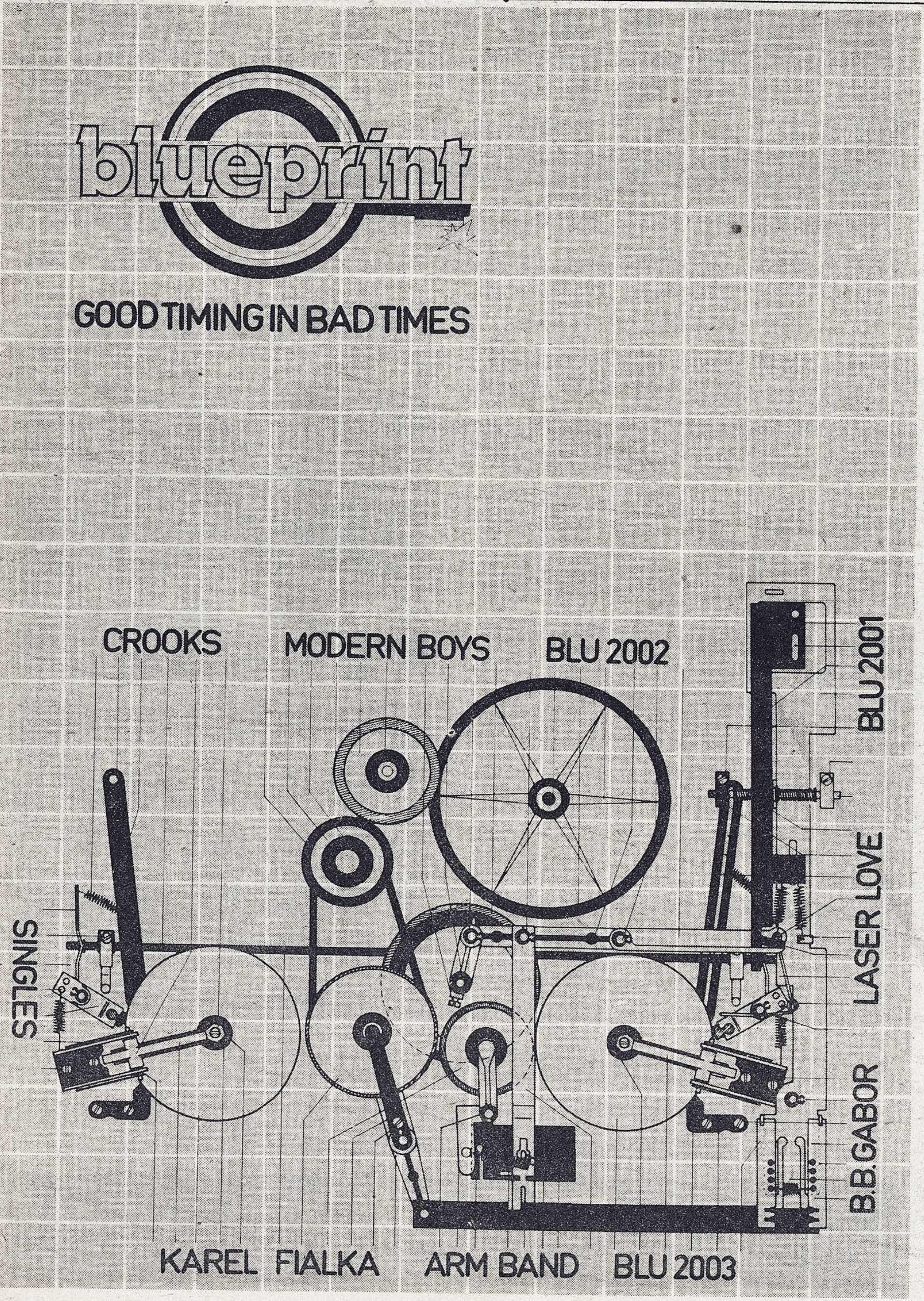
Taken in small doses, 'What's A Matter Baby' and the Stones' 'Stupid Girl' unleash a sullen cattiness that will be just the ticket when the nights are drawing in. The Jagger/Richard composition is a minor brainwave considering the subject-matter. I'm surprised that Blondie didn't get there first.

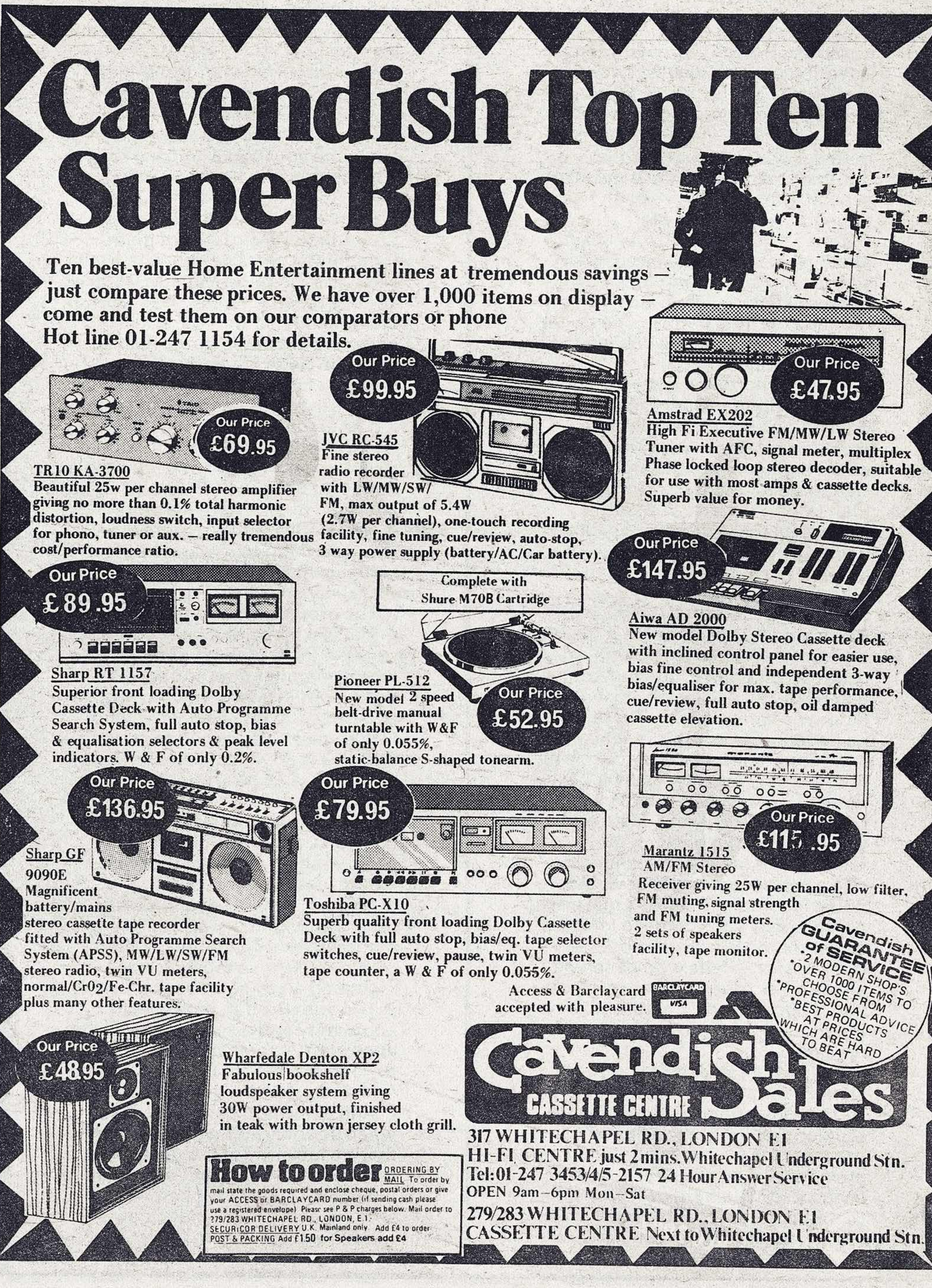
As for the title cut, and 'Young Lust', both P. Rambow toons, they fare quite well, the latter's overt sexiness proving Ms Foley's ability to instil the required amount of libido via some breathy phrasing and aching confession. In Ellen's paws Graham Parker's 'Thunder and Rain' is a damp squib, enlivened by Ronson's running gun bourgeois blues. Indeed Mick and Ian provide a welter of dense instrumentation throughout, but they're wearing rock orchestra hats and not rock and roll shoes.

The rest is high-grade, disposable plastic, perfectly suited to the age; it's music for hairdressers, pseudo-sultry and devoid of what we doctors call *soul.*

Still, given the available market, and its gaping holes, 'Nightout' should whip up some reaction on home turf. A creditable, confident debut though methinks the World War III cannons and overture windiness will typecast the singer in the future.

Max Bell





Cavendish Top Ten Super Buys

Ten best-value Home Entertainment lines at tremendous savings — just compare these prices. We have over 1,000 items on display — come and test them on our comparators or phone Hot line 01-247 1154 for details.

Our Price £69.95
TR10 KA-3700
Beautiful 25w per channel stereo amplifier giving no more than 0.1% total harmonic distortion, loudness switch, input selector for phono, tuner or aux. — really tremendous cost/performance ratio.

Our Price £99.95
JVC RC-545
Fine stereo radio recorder with LW/MW/SW/FM, max output of 5.4W (2.7W per channel), one-touch recording facility, fine tuning, cue/review, auto-stop, 3 way power supply (battery/AC/Car battery).

Our Price £47.95
Amstrad EX202
High Fi Executive FM/MW/LW Stereo Tuner with AFC, signal meter, multiplex Phase locked loop stereo decoder, suitable for use with most amps & cassette decks. Superb value for money.

Our Price £89.95
Sharp RT 1157
Superior front loading Dolby Cassette Deck with Auto Programme Search System, full auto stop, bias & equalisation selectors & peak level indicators. W & F of only 0.2%.

Complete with Shure M70B Cartridge
Our Price £52.95
Pioneer PL-512
New model 2 speed belt-drive manual turntable with W&F of only 0.055%, static-balance S-shaped tonearm.

Our Price £147.95
Aiwa AD 2000
New model Dolby Stereo Cassette deck with inclined control panel for easier use, bias fine control and independent 3-way bias/equaliser for max. tape performance, cue/review, full auto stop, oil damped cassette elevation.

Our Price £136.95
Sharp GF 9090E
Magnificent battery/mains stereo cassette tape recorder fitted with Auto Programme Search System (APSS), MW/LW/SW/FM stereo radio, twin VU meters, normal/Cr0₂/Fe-Chr. tape facility plus many other features.

Our Price £79.95
Toshiba PC-X10
Superb quality front loading Dolby Cassette Deck with full auto stop, bias/eq. tape selector switches, cue/review, pause, twin VU meters, tape counter, a W & F of only 0.055%.

Our Price £115.95
Marantz 1515
AM/FM Stereo Receiver giving 25W per channel, low filter, FM muting, signal strength and FM tuning meters. 2 sets of speakers facility, tape monitor.

Our Price £48.95
Wharfedale Denton XP2
Fabulous bookshelf loudspeaker system giving 30W power output, finished in teak with brown jersey cloth grill.

Cavendish GUARANTEE of SERVICE
*2 MODERN SHOP'S
*OVER 1000 ITEMS TO CHOOSE FROM
*PROFESSIONAL ADVICE
*BEST PRODUCTS AT PRICES WHICH ARE HARD TO BEAT

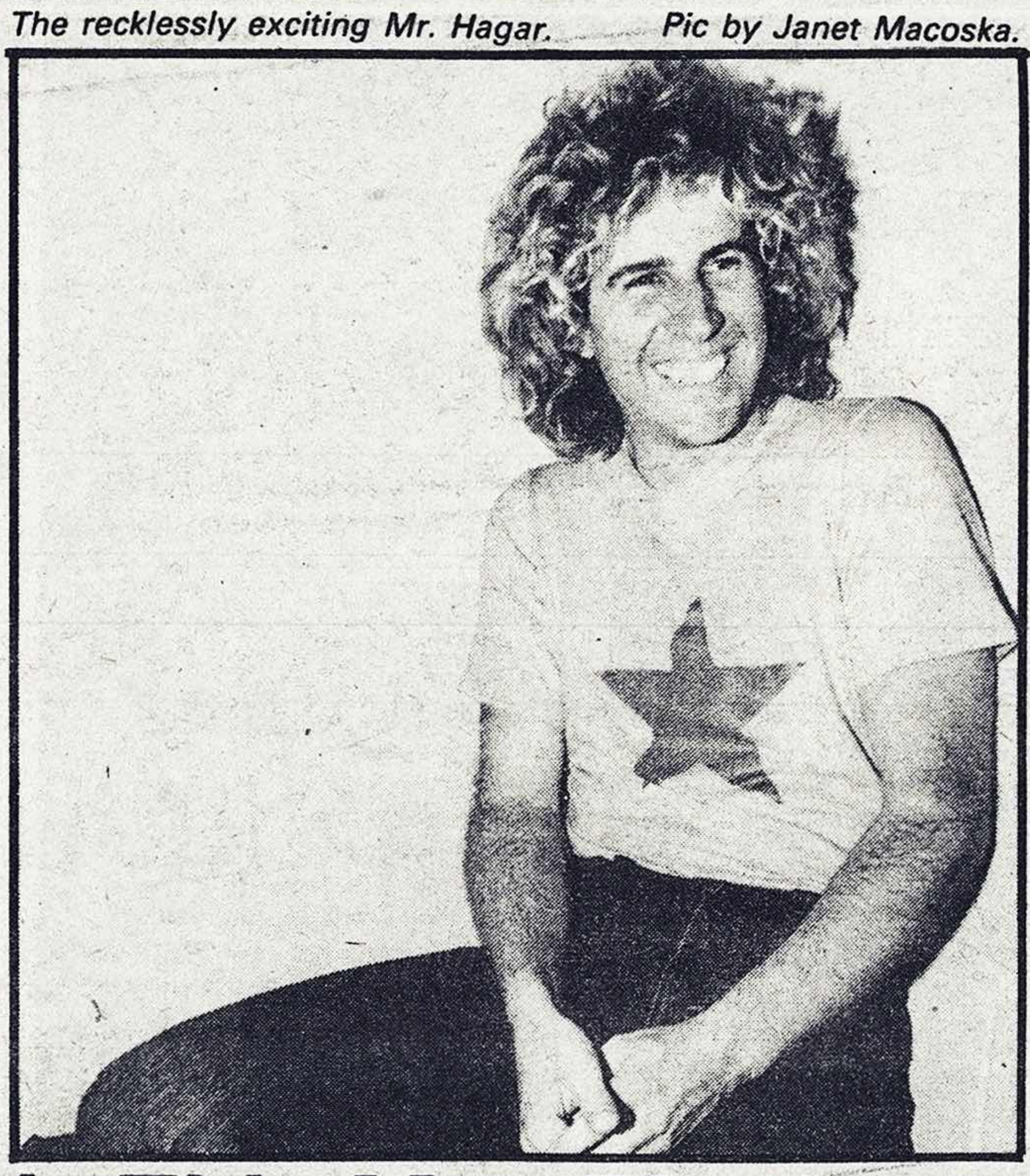
Access & Barclaycard accepted with pleasure.
BARCLAYCARD VISA

How to order
ORDERING BY MAIL To order by mail state the goods required and enclose cheque, postal orders or give your ACCESS or BARCLAYCARD number (if sending cash please use a registered envelope). Please see P & P charges below. Mail order to 279/283 WHITECHAPEL RD., LONDON, E.1.
SECURICOR DELIVERY U.K. Mainland only. Add £4 to order
POST & PACKING Add £1.50 for Speakers add £4

Cavendish Sales
CASSETTE CENTRE
317 WHITECHAPEL RD., LONDON E1
HI-FI CENTRE just 2 mins. Whitechapel Underground Stn.
Tel: 01-247 3453/4/5-2157 24 Hour Answer Service
OPEN 9am–6pm Mon–Sat
279/283 WHITECHAPEL RD., LONDON E1
CASSETTE CENTRE Next to Whitechapel Underground Stn.

Is This Man The New Ernest Hemingway?

The recklessly exciting Mr. Hagar. Pic by Janet Macoska.



HERMAN BROOD AND HIS WILD ROMANCE
Herman Brood and his Wild Romance *(Ariola)*
SAMMY HAGAR
Street Machine *(Capitol)*
THE ALAN PARSONS PROJECT
Eve *(Arista)*

IF rock 'n' roll was something approximating the modern novel, there would be a lot of penny Ernest Hemingways bulling about around the shop.

I don't know if you know anything about ol' Ernest and his fellow revellers during the Gertrude Stein Paris of his earlier years — it was full of privileged young chaps and countesses who flitted ever diminishing circles around the feted, famous and flamboyant; some of them even tried to write their own Great Novels. . .

A cocoon of inflated machismo distilled into poor diarist's short story form; interminable tales about Becoming A Man, Being A Man In A Man's World, Buddy Buddy trips, Bad Women (that's all of them, son), Boxing, Bullfighting and lots of other reassuring, tedious bullshit (ho ho).

When you find out that Canadian heavy rock person Hagar's "street machine" is in fact a *woman* (so you know that he knows not that of which he sings bar in his own rank imagination) and that, the press handout tells us, young Sam's father was an alcholic boxing champ who "was able to find work only among sympathetic steel workers in a town so tough the sun sometimes had second thoughts about rising over it". . .*well!* It can only be followed by a quote from Sam himself: "boxing gave me my sense of rhythm". Boxing what, exactly?

'Street Machine' is a box of 'badass' (doubtless) 'ballsy' (I dare say) 'real' (who can argue?) rock'n'roll riffs, solos, songs with titles like 'Child To Man' and 'Never Say Die' and all the rest of it. A corpse from the early '70s (there's a lot of them about) dressed up in boutique clothes. Sam could be the next John Conteh . . .

Or maybe Hagar's the neurotic young boxer Nina (Hagen) has left Herman (Brood) for, just like Brett did in Hemingway's *Fiesta.* The scenery's all the same, as far as this particular wild (sic) romance is concerned. Rich and loaded people swanning round the world doing simply *shocking* things and then using their privileged position to write quite simply shocking (rock'n'roll) stories which document every last trivial detail and reflection upon same.

The Brood album is the Hagar album, with worse titles ('R and Roll Junkie', 'Dope Sucks', 'Saturday Night'). I think the revolver in the mouth position favoured by Ern himself is recommended.

I mean, realistic tolerance or what? (Exile?). The Alan Parsons Project centres around Alan Parsons who has a history of producing very boring people, or engineering very boring people, or both (if you know, you know, if you don't I'm sure you'll find it as dull as I do . . .) and 'Eve' has boring people like Duncan MacKay and the Orchestra of the Munich Chamber Opera on it. Women are used as showroom dummies on the cover (just like Whitesnake and Foreigner adverts, in fact) and two buddies with beards pose in a sunlit courtyard on the gatefold.

The whole pompous, grandiose, vacuous mishmash includes such cutting analyses of masculinity as 'I'd Rather Be A Man' and such cutting analyses of femininity as 'You Lie Down With Dogs'.

A farewell to Alan (get . . .)

Ian Penman

CHRIS RAINBOW
White Trails *(EMI)*

THERE'S not much you can say about this album without being libellous, and even then it'd be a waste of breath.

Rainbow sings of the trials and tribulations of sweet love, the fantasies, the heartbreak, the reunion, and the final curtaincall, when the irriedescent Chris realises, simply, that he's 'In Love With Love'. The "sha la la" intro sets the tone for the whole album, bees hum and birds trill, even having their own solo break in 'Song Of The Earth'.

Background harmonies ooh and aah, adding their support to Chris's sweet trebly warblings as he wanders misty-eyed through the clouds, along the 'White Trails' that lead him to self-realisation. 'Ring Ring', he calls his amour — long-distance, of course — and, although we are not told the final outcome, the sound of a district serenade tells us it was a happy one.

In fact that's probably why Chris Rainbow wrote, arranged and produced this album — to let the world know that even if you're a wimp you can still make it.

Deanne Pearson

IMPORTS

I find myself increasingly besmitten by **Lowry Hamner and The Cryers'** 'Midnight Run' (Mercury). In some ways it's an infuriating record because the songs seem so familiar, yet don't flash up on the screen when the instant recall button is pressed. "Hey! That's a Buddy Holly song," you say to yourself, only to find after a label check that it's yet another Hamner original.

Suddenly the realisation grows that Hamner and his soft-edged, hard-centred little band — Hamner (lead vocals, rhythm guitar, keyboards), Tom Ethridge (bass), Darrell Verdusco (drums) and Clay Barnes (lead guitar, piano) — really have got something going for them. With the aid of such visiting firemen as Tim Schmit, Garth Hudson and horn man Jerry Junonville, they've taken the sounds of the '50s and '60s and dressed them quite neatly for the 1979 parade.

Nothing new in that, of course. It's all been done many times before. But with Hamner, you really can't see the join as he welds something of today onto classy Creedence quality headbangers like 'I Want To Hurt Somebody' and Holly-waffles such as 'Break Your Heart Of Stone' and 'I Can't Be Satisfied'. A real super-glue effort deserving more than just a cursory nod.

NRBQ, whose 'At Yankee Stadium' spoof (it was actually recorded at Bearsville Studio) still hasn't been released here by Mercury, have a newie in 'Kick Me Hard' (Red Rooster/Rounder). This time, the quartet's usual pot-pourri includes a number of genuine live tracks including (curiouser and curiouser!) a straight jazz version of 'Tenderly' featuring the tenor sax of Keith Spring. Ever an eclectic mob, NRBQ's other excursions involve a couple of hot-shot novelties ('Wakcy Tobacky' and 'Hot Biscuits And Sweet Marie'), some solid, old-time rockers ('Don't She Look Good' and 'All Night Long'), a brace of '50s pops ('North To Alaska' and 'This Ole House') along with a number of other things they probably thought of at the last minute.

At their best, NRBQ are a hot little band and one that I'd dearly love to see working at Dingwall's or some other suitable music hall, even though I know that on record they don't, and probably never will, mean a hell of a lot. But, as the Groovies have shown in the past, inconsequential music, if performed with the right sort of vibe, can reach the parts that much, well-meaning 'message' fare can never hope to titillate. Beer, anybody?

Certainly **Michael Garrison's** 'In The Regions Of Sunreturn' (Windspell) does little to gladden the ticker. Garrison, who records in the Cascade Mountains (the third on the right after leaving Portland, Oregon) plays an ARP 2600, a Moog synthesiser, a string synthesiser and the whole electronic shebang. He's dedicated his album to "the infinite journeys of Voyager 1 and Voyager 2", which right away tells you what you are about to receive. So it's galaxy time again, folks, with starstreams, touches of Tangerine Dreaming here and flashes of Jean Michel Jarre there. And though it's not bad of its type, I'd rather tune into what Kirk and Spock are doing any day of the week. Then, as my long departed music teacher once said, what can you expect of someone who spends half his life in a fish and chip shop?

Fred Dellar

DARTS ON THE ROAD

■ *From page 35*

are just trotting down for the hotel breakfast, Horace will have been hovering over his rodrest on some neglected bank for hours. About a year ago he made *The Anglers Mail* for an especially fine Perch he netted. What with that and his 'football' team going up in the same season, Horace must've been unbearable early this year.

Kenny and I are deep into talking about New York — his passion for sports does something to quench his homesickness — when George reminds the little party in The Queen Of England that they're due onstage in fifteen minutes.

It's the shortest pops across to the stage door and once inside I notice T J Dummer, the long standing drummer who was, up until about eighteen months ago, a good candidate for the *Daily Mirror* 'Wild Man Of Pop' Award. You may remember the incident in Spain a while ago when Darts found themselves in a gaol situation following a bout of jousting at a Spanish TV recording. Well it was Dummer at the centre of that mainly.

His love of the juice, though, soon began to grip him a little too firmly and he pulled back from alcoholism before he went do-lally. These days he appears the group's quietest member, a statement that old friends of his refuse to believe. They remember Tony as the bloke polishing off the last of whatever was left and then pushing the remnants of the fridge's contents into a large tupperware bowl before going in after it. Or a piss artist as we psychiatrists have come to term it. I remembered him as the sober — in both senses — fella who observed all the drink based lunacy going on about him and could crease up any member of the band with but one dry liner.

The 'last slash before you're on' signal goes around the dressing room from manager Bob England. (England isn't what I've known managers to be. He's young-looking and sharp as a lino cutter — sod trying to work a hard deal with him, I thought. Before Nicholas Ball made Hazell into Hazell, Bob England was the type of bloke I imagined the character to be.) And suddenly everyone's running up the stairs and into the heat.

Now, one of the hardest things in the world these days must be trying to sound convincing in conveying the feel of a good live show. It seems everyone you read is barking for your couple of notes to be slapped down on their favourite band..

I took two of my friends to the Croydon Darts gig. One of them thought the best live show he'd ever seen was Steely Dan at the Rainbow and the other thought it was Millwall drawing two-all with Carlisle to equal the unbeaten home record. After the Darts gig nothing had changed for them but they were full of "fakkin greats" and "didn't think it'd be anything like that. . ."

I've read so much about 'good fun music' recently that I'm beginning to think that Coco the Clown had all the answers. But for what it's worth I enjoyed The Darts gig more than most anything this year. They were certainly more 'up' than the Blockheads bashes.

The group can certainly rock'n'roll — not just in the revivalist doo-wop sense — like a caring tight group who remember how and why it's done. Griff Fender's voice swooping and clear and Bob Fish. . .well Bob Fish's voice I get carried away with. I think his is the finest voice currently walking the boards. There, I've said it, mug up, mug up. But straight. Fish can belt it out at soundchecks and not worry about the night's performance — the excellence is a fixture.

Anyrate, before I overstate the case, remember, try and get a whiff of the set. You can forget all the rock'n'roll league tables for one night and enjoy some rock music, join in with the daft back-ups in anonymity and discover why all the Joes were interested back before the pop market got the monopoly. Fuck it, Darts are a great group.

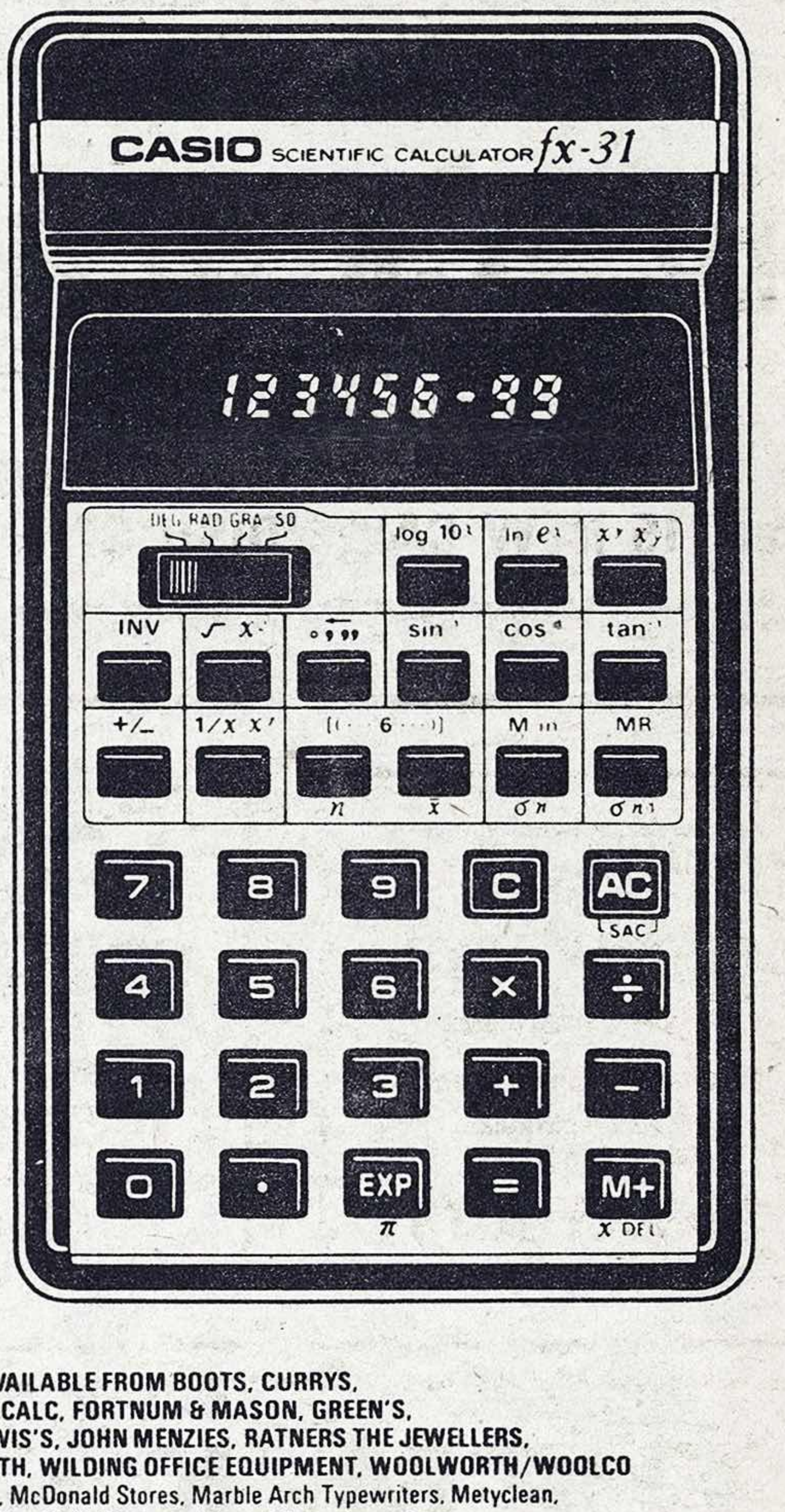
And in the pub before the gig, when your partner wonders whether that's a lookalike at the table over there or 'the real thing', get him to put some money on it before striding over and introducing y'self.

You're quids in with Darts. . .

THE CASIO MASTERMINDS

FROM BASIC CALCULATIONS TO COMPLEX FORMULAS, THE CASIO SCIENTIFIC RANGE PROVIDES THE ANSWERS.

Three scientific calculators with easy to read bright green displays. Choose the combination of scientific functions that meets your particular requirement, at a realistic price.



FX 31

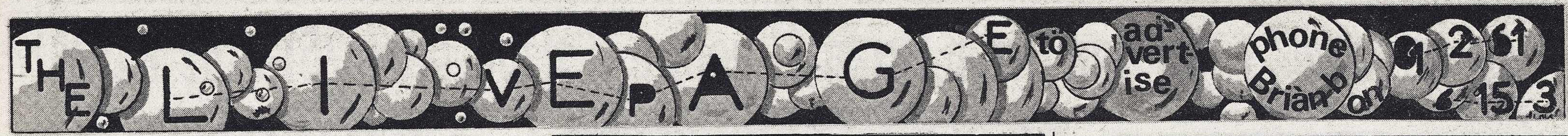
31 scientific functions include:

- ■ True Algebraic logic
- ■ 8 digits (6+2)
- ■ Degrees – Radians – Gradians
- ■ 6 levels of parentheses
- ■ Trig/Natural and Common logs (and inverse)
- ■ Sexagesimal conversion
- ■ Factorials
- ■ Power extract
- ■ Standard Deviation
- ■ R.R.P. £14.95

Also available **FX-39** – 39 scientific functions including fractions at R.R.P. £17.95 and **FX-120** – 40 functions including polar to rectangular conversion at R.R.P. £22.95. Both calculators available with optional rechargeable battery pack.

CASIO CALCULATORS AND TIMEPIECES AVAILABLE FROM BOOTS, CURRYS, DEBENHAMS, DIXONS PHOTOGRAPHIC, EURO-CALC, FORTNUM & MASON, GREEN'S, HOUSE OF FRASER, LANDAU CALCULATORS, LASKY'S, LEWIS'S, JOHN MENZIES, RATNERS THE JEWELLERS, RYMAN, SELFRIDGES, UNDERWOODS, WALLACE HEATON, W H SMITH, WILDING OFFICE EQUIPMENT, WOOLWORTH/WOOLCO
Also Creaseys, Foto Value Stores, Houndsditch Warehouse, Lizars,. McDonald Stores, Marble Arch Typewriters, Metyclean, Savitts Office Equipment, Savory & Moore and other leading Hi-Fi, Photographic and Department Stores.
Casio Electronics Co. Ltd., Shaiburn House, 28 Scrutton Street, London EC2A 4TY.

CASIO
TO BE PRECISE



marquee

90 Wardour St., W.1 **01-437 6603**

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs 27th Sep (Adm £1.50)

MERTON PARKAS

Plus guests & Ian Fleming

Sun 30th Sep (Adm £1.00)

YOUNG ONES

Plus support & Mandy H

Fri 28th & Sat 29th Sep (Adm £2.50)

JOHN COGLAN'S DIESEL BAND

Special guests
& Ian Fleming

Mon 1st Tue 2nd Wed 3rd Thur 4th Fri 5th Oct

999

Plus guests & Jerry Floyd
Advance tickets to members £1.75
non members on the door £2.00

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

THE NASHVILLE ROOM

FULLERS TRADITIONAL ALES

Thursday September 27th £1
COWBOYS INTERNATIONAL + Support

Friday September 28th £1.50
PUNISHMENT OF LUXURY + Support

Saturday September 29th £1.50
PUNISHMENT OF LUXURY + Support

Sunday September 30th £1
THE VAPORS + The Nurses

Monday October 1st £1
THE QUADS + Dangerous Girls

Tuesday October 2nd £1.25
CHARLIE DORE'S BACK POCKET + The Decoys

Thursday October 4th £1.50
SORE THROAT + The Spiders

CORNER CROMWELL ROAD/NORTH END ROW W14
Adjacent West Kensington Tube Tel: 01-603 6071

POLYTECNIC OF CENTRAL LONDON
S.U. PRESENTS

BLACK SLATE

+ The Leopards

FRIDAY SEPTEMBER 28th
at 115 NEW CAVENDISH STREET, W1

Admission £1.40 Students, £1.60 others.

18 Plus only at bar

Saturday 29th September
West Hampstead
Railway Hotel

CUDDLY TOYS
+ The Trendies

Wednesday 3rd October
The Brecknock
Camden Road

CUDDLY TOYS

Be Sharp! See

THE STILLETTOS

at the
Star & Garter,
4 Lower Richmond Road,
Putney, S.W.15.

Friday 28th September
Admission 50p

POLYTECHNIC OF NORTH LONDON S.U. presents

THE MEKONS

+ Support
FRIDAY, 5th OCTOBER at 8 pm
HOLLOWAY ROAD THEATRE
Tickets £1.00 (including VAT)
Licensed Bar *Holloway Road Tube*

STRAIGHT MUSIC PRESENTS

MADNESS

ELECTRIC BALLROOM
184 CAMDEN HIGH ST., N.W.1 (Nearest tube Camden Town)

FRIDAY 12th OCTOBER at 7.30

Tickets £2.00 (inc VAT) in advance
ELECTRIC BALLROOM BOX OFFICE. Tel: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. Tel: 439 3371
PREMIER BOX OFFICE. Tel: 240 2245
or ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1. Tel: 485 5088

MUSIC MACHINE

CAMDEN HIGH ST. Opp. MORNINGTON CRESCENT TUBE
TEL: 01-387 0428/9

Wedensday September 26th £1.20
SMALL HOURS
+ The Bees + Survivor

Thursday September 27th £1.70
From Australia
BORICH
+ The Business

Friday September 28th £2.20
SORE THROAT
+ The Remoulds

Saturday September 29th £2.20
THE QUADS
+ Sta-Prest

Monday October 1st £1.20
DOGWATCH
+ Gino & The Sharks

Tuesday October 2nd £1.20
V.I.P.S
+ Barracudas
+ Dolly Mixtures

Wedensday October 3rd £1.20
THE VAPORS
+ Arthur's Dilemma

LICENSED BARS - LIVE MUSIC - DANCING
8pm-2am MONDAY TO SATURDAY
OVER 18s ONLY

BURNT OUT STARS

BURNT OUT STARS

+ SUPPORT
WED: 3rd OCTOBER
GREYHOUND
FULHAM PALACE ROAD

THE RAILWAY
100 West End Lane, N.W.6.

The Peck & Perch Presents
The Residential Group

SAHARA

Thursday
September 27th

Admission 50p
Bar Half Price

Open Till Midnight

West Hampstead Tube Station
(Jubilee Line)

V.I.Ps

Wednesday September 26th
Klooks Kleek Club, West Hampstead
Saturday September 29th
Windsor Castle, Harrow Road.
Monday October 1st
Bridge House, Canning Town.
Tuesday October 2nd
MUSIC MACHINE
(+ The Barracudas)

Reduced admission tickets available from all "with it" record shops

Management: **01 223 6481**
Bookings **"Nimocoh" 01 581 0978**

LOW NUMBERS

at the **ROCK GARDEN**

Sunday, 30th September
with special guests
LONG TALL SHORTY
& KIDS NEXT DOOR
Be There!

JOE STANLEY
presents

THE cimarons

+ Brown Sugar & Cygnus

at

THE RAINBOW THEATRE, LONDON
SATURDAY 20th OCTOBER
TICKETS £1.50, £2, £2.50, £3

Tickets available from the Box Office
Tel: 01 263 3148 (10am-6pm)
232 Seven Sisters Road, London N4
and usual agents

DEAD LOSS ANGELES

TAKEN FROM
THE STRANGLERS
NEW ALBUM
the Raven

los angeles

THE *Rainbow* THEATRE

THE PORTSMOUTH SINFONIA

PLAYS "THE CLASSIC ROCK CLASSICS"

INCLUDING WORKS BY:-
THE BEATLES
THE BEE GEES
ELVIS PRESLEY
THE WHO
THE ROLLING STONES
ELTON JOHN
THE MOODY BLUES
THE DAVE CLARK FIVE

SATURDAY 6th OCTOBER 8pm

Tks. £3·50, £2·50, £1·50 FROM RAINBOW BOX OFFICE TEL (01) 263-3148 AND USUAL AGENTS
NEW PORTSMOUTH SINFONIA ALBUM "20 CLASSIC ROCK CLASSICS" OUT NOW

MAM presents

ROYAL RASSES

Friday 5th October, 8 pm.

RAINBOW THEATRE LONDON

Tickets £3.00, £2.50, £2.00.
Available from the box office. Tel: 01-263 3148/9
And usual agents.

HOPE & ANCHOR UPPER STREET ISLINGTON, N.1

Thursday September 27th 75p
THE PHOTOS

Friday September 28th £1
THE CARPETTES

Saturday September 29th £1
THE UNTOUCHABLES

Sunday September 30th £1
THE SOFT BOYS

Monday October 1st 75
THE DIALS

Tuesday October 2nd 75p
SMALL HOURS

Wednesday October 3rd 75p
MEDIUM MEDIUM

Thursday October 4th £1
RED BEANS & RICE

CITY POLY FRESHER'S WEEK

Presents

Thurs 27th Sept
WHITE MAGIC + SUPPORT
£1.00

Fri 28th Sept
FABULOUS COOL NOTES
+ KARUS
£1.25

Sat 29th Sept
FRESHER'S BALL with JOHN COOPER CLARKE
+ THE PHOTOS
£2.00

CLPSU 102/105 Whitechapel High St.
London E1.
Tube Aldgate East
Capacity Limited
Ring 247 1441 before 5 pm.

DUKE OF LANCASTER

Approach Road, NEW BARNET
(beside BR New Barnet)

Thursday September 27th
KASHMIR
Friday September 28th
MYSTERY BAND
Saturday September 29th
BACKLASH
Sunday, September 30th
RUBBER JOHNNY
Tuesday October 2nd
WHITE MAGIC

ALL RUTS LEAD TO THE CRACK

Virgin

V2132

M.C. Promotions
present

FAN CLUB

appearing live at
THE BUCCANEER
Marine Parade,
Brighton.
Sunday September 30th

4 Issues to go . . . try and catch Brian B. before it's too late! 261-6153 NOW

THE HUMAN LEAGUE 'REPRODUCTION'

OUT SOON
ALBUM & CASSETTE

OUTLAW IN ASSOCIATION WITH COWBELL PRESENTS

SHAM 69

+ SUPPORT

BIRMINGHAM, BINGLEY HALL
18th OCTOBER

GLASGOW, APOLLO
19th OCTOBER

MANCHESTER, APOLLO
22nd OCTOBER

COVENTRY THEATRE
23rd OCTOBER

BATH PAVILION
24th OCTOBER

TOP RANK SUITE BRIGHTON
BRIGHTON ROCK PRESENTS

The PIRANHAS + The JAGS

Wednesday 3rd October 8pm
Tickets £1·75 in advance £2·00 on door
FROM BOX OFFICE; VIRGIN; POLYSOUND; FINE RECORDS (BRIGHTON & CRAWLEY) KENNYLYNN; L & H CLOAKE (BRIGHTON & CRAWLEY) & STREETSOUNDS

DOGWATCH

Sept 28th LONDON
Bridge House
Oct 1st LONDON
Music Machine
Oct 5th ENFIELD
Middlesex Poly
Oct 12th LONDON
Fulham Greyhound
Oct 13th OXFORD
Corn Dolly
Oct 17th WOOLWICH
Transhed Theatre
Oct 22nd LONDON
Rock Garden
Oct 25th GRAVESEND
Civic Hall

Album "Penfriend"
Bridge House Records BHLP 002

01-476 2889

BERND WEBER and the LAST RESORT

Saturday September 29th
101 CLUB, CLAPHAM
Thursday October 4th
GREYHOUND, FULHAM

SQUIRE

Thursday 27th
Porterhouse, Retford
Friday 28th
Aberystwyth University
Saturday 29th
Bath College of Higher Education
Tuesday 2nd
Klooks Kleek Club, West Hampstead
Wednesday 3rd
Rock Garden, Covent Garden.
Management: 01 223 6481
Bookings: Manic Artistes
01 328 7251

Restricted Hours
The Syndicate

LIVE
LETCHWORTH YOUTH CLUB
Sat 29 Sept 7·30 pm £1
RECORD
The First Stevenage RAR EP
TWO TRACKS FROM EACH BAND
From good record shops or send £1 (inc p&p) to SRAR(n), 14 Grove Court, Arlesey, Beds

---

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E16

Thursday September 27th 50p
NEVER NEVER BAND
+ Hedgehog

Friday September 28th 60p
DOGWATCH
(Some free Albums)
+ Walking Wounded

Saturday September 29th 60p
TOUR DE FORCE
+ Flexible Dustbins

Sunday September 30th 60p
JACKIE LYNTON BAND

Monday October 1st 50p
TEENBEATS
+ V.I.P.s

Tuesday October 2nd 50p
GNASHER + THE VIPERS

Wednesday October 3rd 50p
URCHIN

Thursday October 4th 50p
NEVER NEVER BAND
+ Support

THE PORTERHOUSE

20 Carolgate, Retford, Notts.
Tel. 0777 704981.

Thursday September 27th
SQUIRE
Friday September 28th
DESTROY ALL MONSTERS
Saturday September 29th
BITTER SUITE

BASEMENT CLUB
BRIGHTON
Wednesday 26th Sept
ACME SEWAGE COMPANY
+ SMEGGY & CHEESY BITS
8pm Till 12 Midnight. Adm. 50p

THE Venue

160 VICTORIA ST, SW1
(opp Victoria Tube station)
01-834 5500

Tickets from The Venue Box Office and the Ticket Machine in the Virgin Megastore, 14 Oxford Street, W.1. Postal Applications (P.O's only) from The Venue.

Food, Drink, Live Bands, Dancing 7pm-3am.

Thursday, September 27th £3.00
BLACK SLATE
+ MOSIAH

Saturday September 29th £3.25
CLIMAX BLUES BAND
+ STRAIGHT 8

Sunday September 30th £3
Folk evening with
5 HAND REEL

Tuesday October 2nd £3.50
DEAN FRIEDMAN

Wednesday, October 3rd £4.00
RITCHIE HAVEN'S BAND
2 Shows

Thursday October 4th £5
SOUTHSIDE JOHNNY
& THE ASBURY JUKES

Thursday October 6th £3.25
AMERICAN BLUES LEGEND '79
featuring Eddie C. Campbell, Good Rockin' Charles, Billy "The Kid" Emerson, Lester Davenport, Chico Chism, Little Smokey Smothers.

Sunday, October 7th £3.75
COUNTRY JOE

Thursday, October 11th £3.50
FAT LARRY'S BAND
featuring SLICK

Friday, October 12th £3.00
CHRIS FARLOWE

Saturday October 13th £3
ASWAD

Thursday Octob £3
SA CANCELLED BACKLINE

Friday October 19th £3.50
OHIO PLAYERS
2 SHOWS 8.30 & 11.15

Saturday October 20th £3
NO DICE

Tuesday October 23rd (2 shows), 8.30 pm and 11.15 pm £4.00
JUDIE TZUKE

Wednesday October 24th £3
MERTON PARKAS
+ CROOKS + SMALL HOURS

DINGWALLS

RHYTHM'N'BOOZE

THURS 27
STRAIGHT 8
SUN 30 R&B NIGHT (7-11.30pm)
THE BLUES BAND
FEATURING PAUL JONES, TOM McGUINNESS AND HUGHIE FLINT
PLUS THE O.T.'s
WED 3 REGGAE NIGHT
BLACK SLATE
THURS 4
CAROL GRIMES
SWEET F.A.
COMING SOON TUES 9 FROM CHICAGO U.S.A.
JIMMY ROGERS AND LEFT HAND FRANK
WED 10 THE PIRATES

CAMDEN LOCK, CHALK FARM ROAD, LONDON NW1 01-267 4967

PRAYING MANTIS

Monday October 1st Windsor Castle, Harrow Road, W9.
Thursday October 4th Greyhound, Fulham Palace Road.
Saturday October 6th St George's Medical College, Tooting.

Barry Dickins & Rod MacSween for I.T.B. present

BOSTON

Bingley Hall, Stafford
Sunday October 21st at 7.30pm

Tickets £4.50 available from Cyclops Birmingham, Piccadilly Records Manchester, Sundown Records Wolverhampton, Lotus Records Stafford, Mike Lloyd Music Stoke-on-Trent and Bingley Hall, Stafford.

JOHN COOPER PRESENTS

DAVE COUSINS
with Brian Willoughby

Thursday October 4th.

An Evening With
ROY HILL

Friday October 5th.

At 8 pm. Tickets £1.50 + VAT
RIVERSIDE STUDIOS
Crisp Road, Hammersmith
01-748 3354
Bar and Restaurant.

The JAGS

PLUS SUPPORT BAND
DEAF AIDS

TOUR DATES

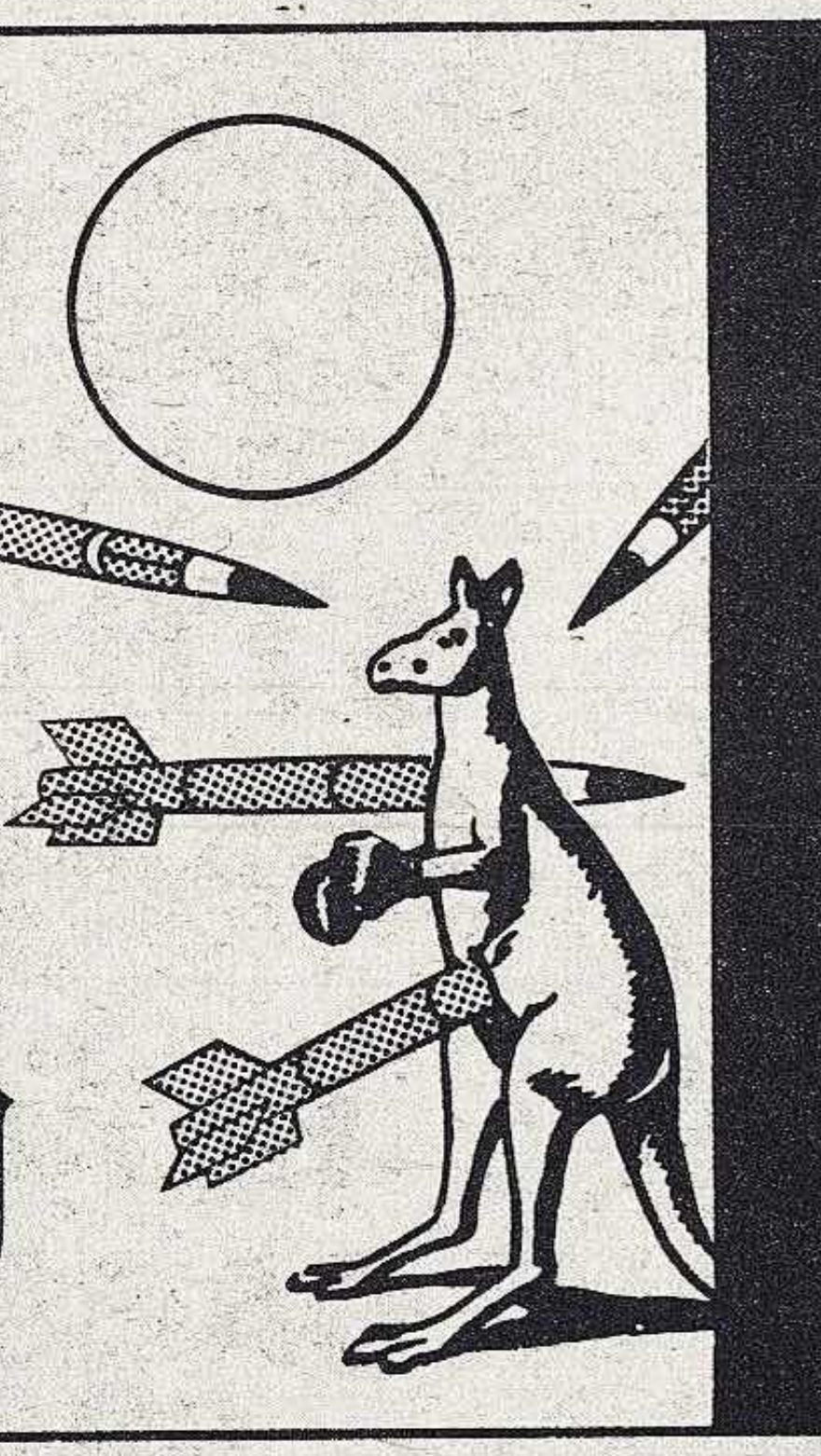
SEPTEMBER 28th **LANCASTER** UNIVERSITY ▼ 29th **DERBY** LONSDALE COLLEGE
30th **BARNSLEY** CIVIC HALL ▼ OCTOBER 3rd **BRIGHTON** TOP RANK ▼ 5th **LONDON** QUEEN ELIZABETH COLLEGE
6th **SLOUGH** COLLEGE ▼ 9th **LONDON** NASHVILLE ▼ 10th **UXBRIDGE** BRUNEL UNIVERSITY
11th **SHEFFIELD** LIMIT CLUB ▼ 12th **MANCHESTER** THE FACTORY ▼ 13th **BRISTOL** POLYTECHNIC
14th **EXETER** UNIVERSITY ▼ 16th **TOTNES** CIVIC HALL ▼ 17th **SHREWSBURY** CASCADE CLUB
18th **PORT TALBOT** THE TROUBADOUR ▼ 19th **WARWICK** UNIVERSITY ▼ 20th **RETFORD** PORTERHOUSE
23rd **ABERDEEN** RUFFLES ▼ 24th **GLASGOW** TECHNICAL COLLEGE ▼ 25th **EDINBURGH** ASTORIA
26th **DUNDEE** TECHNICAL COLLEGE ▼ 29th **BIRKENHEAD** HAMILTON CLUB ▼ 31st **SCARBOROUGH** PENTHOUSE
NOVEMBER 1st **NORWICH** UNIVERSITY OF EAST ANGLIA ▼ 2nd **LONDON** SOUTHBANK POLY
3rd **BATH** UNIVERSITY ▼ 5th **LONDON** MARQUEE ▼ 6th **LONDON** MARQUEE

ISLAND
ASGARD AGENCY TEL. 01 734 3426

LIVE PAGE

01-261 6153

brian b



NUCLEAR DEVICE

TAKEN FROM THE STRANGLERS NEW ALBUM

The Raven

BRUNEL UNIVERSITY
Kingston Lane, Uxbridge, Middlesex
Tel: Uxbridge 39125

Wednesday October 3rd

AFTER THE FIRE

+ Support

Tickets £1.30 in advance, £1.50 on door

Friday October 5th

FISCHER Z

+ Support

Tickets £1.40 in advance, £1.60 on door

Nearest tube: Uxbridge. Motorway 2 miles

Tickets available from Hard Pressed Records, Uxbridge, or by post from Social Sec., Student Union

---

MUSIC MACHINE

Sunday September 30th

A Benefit For The Camden Senior Citizens

IRON FIST

& THE HORDES FROM HELL

+ Iron Maiden + Sledgehammer

Pay at door — £2.50

TICKETS . . . TICKETS . . . TICKETS . . .

AVAILABLE FOR ALL LONDON CONCERTS OF THE FOLLOWING

SEPTEMBER
28 The Slits
28/29 Adam & The Ants
29 Lindisfarne
30 Sister Sledge
OCTOBER
5 Royal Rasses
7 Orleans
8 Three Degrees
8/11 Elkie Brooks
10 Chic
12 Camel
14/16 Boston
14 Loudon Wainwright
14 Herman Brood
15 Siouxsie & The Banshees
17/19 Lou Reed
18/20 Sky
19 Stranglers
20 The Cimarons
20 Steve Harley
21 Leo Kottke
22 Serge Lane
23/24 Darts
24 Gillan
25 Boomtown Rats
25/27 Gladys Knight
27 Southside Johnny
28 White Snake
30 Undertones
NOVEMBER
1 Stranglers
1/4 AC/DC
2 Skids
3/4 Moody Blues
4 Four Tops
4 Penetration
4/5 Boomtown Rats
5/8 Blue Oyster Cult
9 Squeeze
9 Buzzcocks
10 Hot Chocolate
12 John McLaughlin
12/16 Shirley Bassey
13/18 Manhattan Transfer
16 Gallagher & Lyle
17 Steve Hillage
26/27 Motorhead
DECEMBER
2 Hawkwind
2/4 The Jam
13/15 Cliff Richard
20/24 Leo Sayer

For more information send SAE to

LONDON THEATRE BOOKINGS
96 SHAFTSBURY AVENUE, W1
General enquiries Tel 01-439 3371
Instant credit card bookings Tel 01-240 0681

WINDSOR CASTLE

309 Harrow Road,
London W9.

Thurs 27th **BEAST + Support**
50p Adm

Fri 28th
DAFNE & THE TENDERSPOTS + Support
50p Adm

Sat 29th
V.I.P.s + Support
50p Adm

Sun 30th
SLOW MOTION
Free

Mon 1st
PRAYING MANTIS
Free

Tues 2nd
THE FLATBACKERS
Free

Wed 3rd
THE COMPETITION
Free

Open Til 12 pm Mon-Sat. Close 10.30 pm Sun.
Westbourne Park Tube. 01-286 8403

NERVE CENTRE

Live at

Dingwalls.
Camden Lock, N.W.1

Friday September 28th

On stage 10.30 pm

---

100 CLUB

100 OXFORD STREET
LONDON WEST ONE

Thursday September 27th

CYGNUS

Thursday October 4th

TRINITY

With the Freedom Fighters

STRAIGHT MUSIC PRESENTS

THE SELECTER

ELECTRIC BALLROOM
184 CAMDEN HIGH ST., N.W.1 (Nearest tube Camden Town)

SATURDAY 13th OCTOBER at 7.30

Tickets £2.00 (inc VAT) in advance
ELECTRIC BALLROOM BOX OFFICE. Tel: 485 9006
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. Tel: 439 3371
PREMIER BOX OFFICE. Tel: 240 2245
or ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1. Tel: 485 5088

THIS HEAT

blue and yellow like police car and mellow
blue and yellow like conservative and teeth
blue and yellow like joni mitchell and jaundice
blue and yellow like blood and sulphur
blue and yellow like movie and fever
blue and yellow like ink and cornfield
blue and yellow like bell and sand
blue and yellow like shoes and cost effective
blue and yellow like rinse and fever

THIS HEAT

blue and yellow like smoke and cornflakes
blue and yellow like pencil and butter
blue and yellow like bruise and gold
blue and yellow like sad and sun
blue and yellow like potato and press
blue and yellow like skylaws and custard
blue and yellow like print and bananas
blue and yellow like sky and canary
blue and yellow like television and pus

CROWJANE BLUES BAND

Sunday 30th September
"Royal Albert"
New Cross Road,
London.

Thursday 4th October.
"The Plough"
Stockwell Road,
London.

BRIAN B

01-261 6153.

CAROLINE Roadshow

Saturday September 29th PRINCE'S THEATRE, TOWN HALL, CLACTON, ESSEX.	Thursday October 4th CROC'S, HIGH STREET, RAYLEIGH, ESSEX.

Friday September 28th

QUEENSWAY HALL, DUNSTABLE
(WITH LIVE HEAVY ROCK FROM M.O.R.E.)

Friday October 5th CIVIC HALL, CROFTON ROAD, ORPINGTON, KENT.	Saturday October 6th STOUR CENTRE, TANNERY LANE, ASHFORD, KENT.

Promoters, Social Secs, etc., Phone 0621 783229

"Unembarrassable D.J.s will enact your own fantasies before your very eyes" — N.M.E. August 25th. Doors open 8pm. Bar. Admission £1.50. D.J.s Robb Eden! Robbie Day! Harvey the Rabbit!

SPLIT RIVITT

Drivin' It T'ya With A Socket Soul Injection At

101 CLUB TUESDAY 2ND OCT
& UPSTAIRS AT RONNIE SCOTT'S WEDNESDAY 17TH OCT

Asgard, by arrangement with DKB, presents

LOU REED

17th/18th/19th OCTOBER AT 8.00 pm

HAMMERSMITH ODEON

Tickets £5.00, £4.00 & £3.00 from Theatre Box Office (01-748 4081), London Theatre Bookings (01-439 3371), and usual agents.

Apt Failure

ON TOUR IN BRITAIN

FINAL SOLUTION PRESENTS

Simply What's Happening....

the slits

PRINCE HAMMER PLUS **CREATION REBEL**

DON CHERRY PLUS **HAPPY HOUSE**

RAINBOW THEATRE
FINSBURY PARK, LONDON N.4.

FRIDAY 28th SEPTEMBER at 7.00

TICKETS £2.50 ADVANCE FROM THEATRE BOX OFFICE, TEL. 263 3143
LONDON THEATRE BOOKINGS, TEL. 493 3371 : PREMIER BOX OFFICE, TEL. 240 2245
AND ALL USUAL AGENTS: PLUS ROUGH TRADE, HONKY TONK, AND SMALL WONDER RECORD SHOPS

Armadillo/Rough Trade Presents
An Evening of Mirth and Music

SWELL MAPS

The Red Craylola

Tours

Thursday October 4th

TOWN HALL, BOURNEMOUTH

8 pm—late

BAR FOOD

Admission £1.50 advance, £2 on the night

Information from Armadillo Records 0202 76087

Kevin Draper for K.G.D. Concerts presents

THE ROYAL RASSES

Wednesday October 3rd at Romeo & Juliet's, Bristol

Tickets £2 in advance, £2.50 available from Virgin, Rival and Revolver Records

---

SUBSCRIBE!

NME BY POST

Rates: UK Addresses — year £15.50; six months £7.75.
USA & Canada — year $52.00; six months $26.00.
Other countries — year £16.50; six months £8.25.
Cheques payable to IPC Magazines.

NME By Post
Jim Watts, Room 2613, Kings Reach Tower,
Stamford St., London SE1 9LS.

NAME...

ADDRESS ....

....

....

NATIONWIDE

On tour: Rats, Elkie, Pirates, Sister Sledge ...

Thursday

Barnstaple Chequers: **Metro Gliders**
Billericay Youth Centre: **Bastille**
Birmingham Barrel Organ: **Who The Hell's Johnny Elk?**
Birmingham Golden Eagle: **Vortex**
Birmingham Mercat Cross: **The Clinic**
Birmingham Odeon: **Lindisfarne**
Birmingham Railway Hotel: **Orphan**
Blackpool Norbreck Castle: **The Teenbeats**
Bournemouth Tiffany's: **Freddie 'Fingers' Lee**
Brighton Alhambra: **The Tinsels**
Brighton The Hungry Years: **Tokyo Rose**
Burntwood Troubadour: **The Amazing Dark Horse**
Chesterfield Conservative Club: **Disease / I'm So Hollow**
Chesterfield Fusion: **The Selecter**
Derby Talk of the Midlands: **Yakety Yak**
Duckingfield Hiccups: **Private Sector**
Fareham Collingwood Club: **Souled Out**
Glasgow Apollo Centre: **Sky**
Glasgow Art College: **Just The Job**
Gloucester Leisure Centre: **Don Williams**
Grizedale Theatre-in-the-Forest: **George Melly & The Feetwarmers**
Guildford Civic Hall: **Penetration**
Guildford Wooden Bridge: **Cardiac Arrest**
Hanley The Place: **Brownsville Banned (for three days)**
Hayes (Middlesex) Adam & Eve: **Device / The Desks**
High Wycombe Town Hall: **U.K. Subs / Plastic People / Lost Property**
Huddersfield Polytechnic: **Mike Absalom**
Hull Wellington Club: **Destroy All Monsters**
Isle of Sheppey Island Hotel: **Shades**
Leeds Brannigan's: **The Piranhas**
Leeds Fforde Green Hotel: **Dodgy Tactics / Spyder Blues Band**
Leeds University: **Wildo Johnson's Solid Senders**
Leeds University Hall: **Lew Lewis Reformer**
Liverpool Empire Theatre: **The Boomtown Rats**
Liverpool Erics: **The Slits / Don Cherry & Happy House / Prince Hammer & Creation Rebel**
London Camden Dingwalls: **The Sinceros**
London Canning Town Bridge House: **Never Never Band**
London Clapham 101 Club: **Kevin Armstrong's Local Heroes**
London Covent Garden Rock Garden: **Stan's Blues Band**
London Deptford Albany Empire: **The Flatbackers / Red Tape**
London Fulham Golden Lion: **Super Grass**
London Fulham Greyhound: **The Crooks**
London Hammersmith Odeon: **Gary Numan**
London Hammersmith The Swan: **London Zoo**
London Harrow Rd. Windsor Castle: **Beast**
London Hounslow Red Lion: **Spider**
London Islington Hope & Anchor: **The Photos**
London Kennington The Cricketers: **Lacey's Allstars**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington The Nashville: **Cowboys International**
London Knightsbridge Pizza On The Park: **Ike Isaacs Duo**
London Oxford St. 100 Club: **Cygnus**
London Shepherds Bush Trafalgar: **The London Cowboys**
London Soho Pizza Express: **Kenny Davern Quartet**
London Southgate Royalty Ballroom: **Flying Saucers**
London Stoke Newington Pegasus: **The O.K. Band**
London Tooting The Castle: **Squire**
London Victoria The Venue: **Black Slate**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Waterloo The Young Vic: **Sharon Landau**
London Woolwich Thames Polytechnic: **The Russians**
London W.C.1 New Merlin's Cave: **Big Chief**
London W.C.2 Bunter's: **Perfect Strangers**
Luton Technical College: **The Pirates / The Young Ones**
Melton Green Mick's: **Local Anaesthetic**
Middlesbrough Club Marimba: **Sunstroke (for three days)**
Middlesbrough Teeside Polytechnic: **Fischer Z**
Newcastle Polytechnic: **Dean Friedman**
Norwich Cromwells: **Tommy Hunt**
Norwich New Theatre: **Darts**
Nottingham Hearty Good Fellow: **The Drug Squad/Lap Region**
Nottingham Imperial Hotel: **Gaffa**
Nottingham Polytechnic: **Climax Blues Band / Metro**
Oxford Coven Club: **Discontinued Lines**
Oxford New Theatre: **Hot Chocolate**
Peterborough Bull & Dolphin: **The Rackets**
Poynton Folk Centre: **Flash Company**
Purley Tiffany's: **Acker Bilk Band**
Reading Hexagon Theatre: **Swingle II**
Rotherham Windmill Club: **The Accelerators**
Sheffield Limit Club: **The Ruts / The Flys**
Southampton Gaumont Theatre: **Leo Sayer**
Southend Cliffs Pavilion: **New Christy Minstrels**
Southend Queen's Cabaret Club: **The Four Tops (for three days)**
Stockport County Club: **The Realistics / Zanzibar (for three days)**
Swansea Top Rank: **Crazy Cavan & The Rhythm Rockers**
Torquay Civic Centre: **Chords**
Treforest Wales Polytechnic: **The Sutherlands**
Wellingborough British Rail Club: **Little Tony & The Tennessee Rebels**
West Kirby The Concourse: **The Big Sleep**
Willenhall The Cavalcade: **Ocean Boulevard**
Wisbech Women's Institute: **The Hollywood Wires**
Worthing The Balmoral: **Airport**

Friday

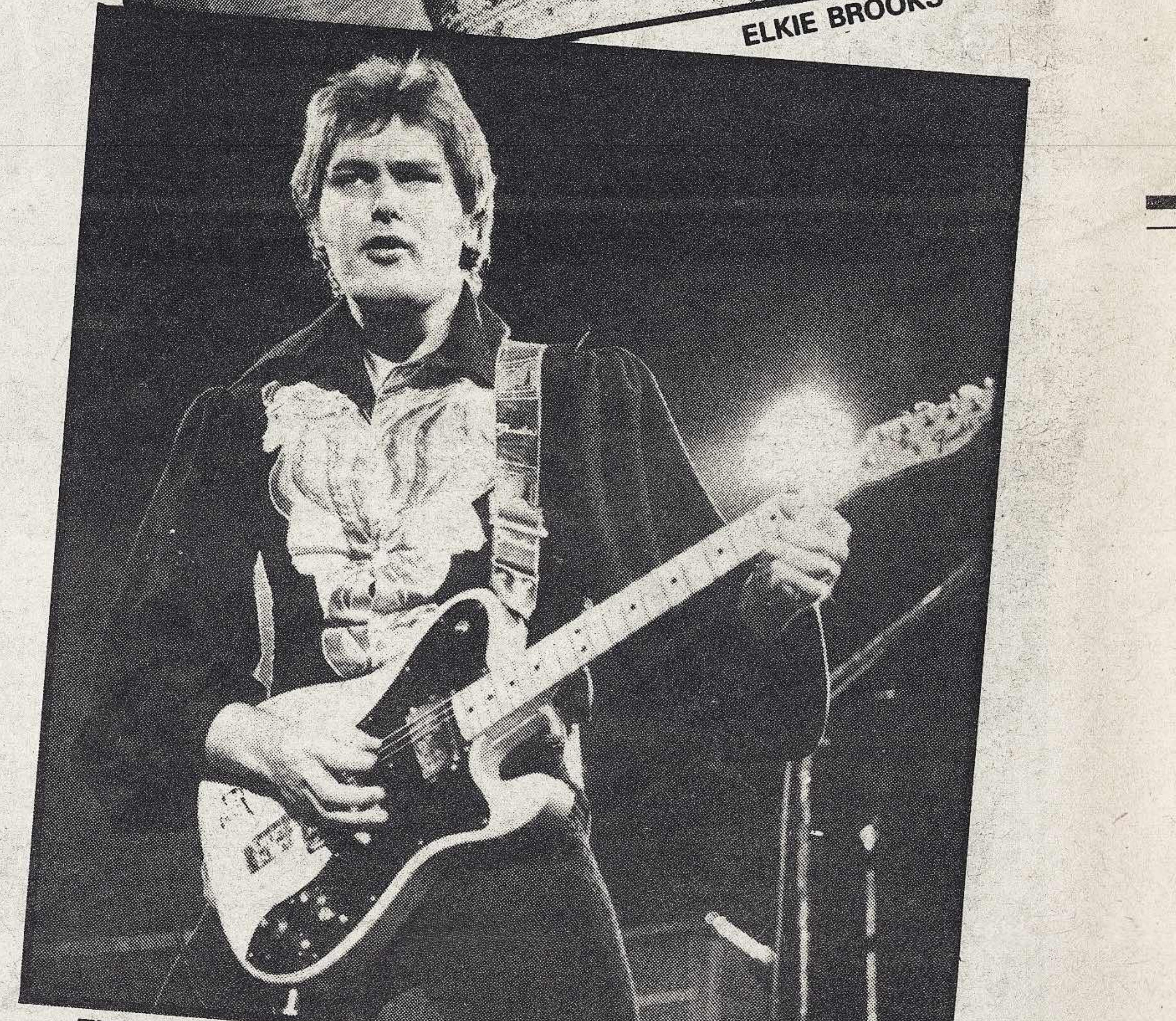
Aberdeen Capitol Theatre: **Sky**
Aberystwyth University: **Secret Affair/ Squire**
Barnsley Portcullis Club: **Stunt Kile/Ex-Rippers/Deaf Aids**
Bath University: **The Sutherlands**
Birmingham Barrel Organ: **Bright Eyes**
Birmingham Elizabethan Days: **The Traitors**
Bishops Stortford Triad Leisure Centre: **Hazard**
Brighton (Hove) The Adur: **Tokyo Rose**
Brighton Lewes Rd. Inn: **Vernon & The G.I.'s**
Bristol Colston Hall: **Leo Sayer**
Cardiff Grassroots: **Switch/Rayzers**
Cardiff Great Western Hotel: **Zipper**
Cardiff University: **Climax Blues Band-/Lew Lewis Reformer**
Chelmsford City F.C.: **Last Words**
Colchester Embassy Suite: **Flying Saucers**
Coventry Ryton Bridge: **Streetlite**
Dundee Technical College: **The Revillos**
Duns Town Hall: **Hazzard**
Egham Shoreditch College: **Cygnus**
Glasgow Queen Margaret Union: **The Suspects**
Glenrothes Rothes Arms: **The Squibs**
Goole Station Hotel: **The Accelerators**
Guildford Star Club: **The Rockin' Shades**
Hanley Victoria Hall: **Darts**
Hatfield Polytechnic: **Judie Tzuke**
Horncastle Town Hall: **Crazy Cavan & The Rhythm Rockers**
Hothwaite Victoria Club: **Little Tony & The Tennessee Rebels**
Ipswich Gaumont Theatre: **Sister Sledge**
Ipswich Corn Exchange: **Heathcliffe**
Kettering Windmill Club: **The Bearshank Band**
Kidderminster Irish Club: **The Parrots**
Kidderminster Polytechnic: **The Kidda Band**
Lancaster University: **The Jags/Cardiac Arrest**
Leeds Trinity & All Saints College: **Spyder Blues Band**
Leicester TUL Club: **Gerry Chandler's 88**
Liverpool C.F. Mott College: **Art Failure/The Out/Gordon The Moron**
Liverpool City College: **Corkscrew**
Liverpool Empire Theatre: **The Boomtown Rats**
Liverpool Eric's: **The Rasses**
London Acton Kings Head: **Paz**
London Battersea Arts Centre: **Ivor Cutler & Phyllis April King/Talisker**
London Camden Dingwalls: **The Dukes-/Nerve Centre**
London Camden Electric Ballroom: **Adam & The Arts/Classix Nouveaux/A Certain Ratio/The Distractions**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Central Polytechnic: **Black Slate/The Leopards**
London Clapham 101 Club: **Small Hours**
London Covent Garden Rock Garden: **Ricky Cool & The Icebergs**
London Elephant & Castle Southbank Polytrchnic: **The Sinceros/The Photos**
London Fulham Golden Lion: **Ex-Directory**
London Hammersmith Odeon: **Gary Numan**
London Islington Hope & Anchor: **The Carpettes**
Londom Kensington The Nashville: **Punishment Of Luxury**
London Lewisham Black Bull: **Gina & The Rockin' Rebels**
London Marquee Club: **John Coghlan's Diesel**
London North Polytechnic: **The Pirates/The Young Ones**
London Putney Star & Garter: **Greig & Nigel's Folk and Blues Night**
London Rainbow Theatre: **The Slits/Don Cherry & Happy House/Prince Hammer & Creation Rebel**
London Soho Pizza Express: **Kenny Davern Quartet**
London S.W.10 Country Cousin: **Little Nell**
London Tottenham White Hart: **Rockhouse**
London Upstairs at Ronnie Scott's: **Soulyard**
London Waterloo The Young Vic: **The Phantom Orchestra**
London Woolwich Thames Polytechnic: **The Executives**
Manchester Belle Vue: **Don Williams**
Manchester Middleton Civic Hall: **Stress-/John Dowie/Alien Tint**
Manchester The Factory: **Joy Division**
Manchester The Fun-house: **Foreign Press**
Market Deeping Coronation Hall: **The Rackets**
Melton Mowbray Painted Lady: **Freddie 'Fingers' Lee**
Middlesbrough Teesside Polytechnic: **Mike Absalom**
Newport Harper Adams College: **Racing Cars/Orphan**
Newcastle Mayfair: **Wilko Johnson's Solid Senders**
Newport The Village: **The Ruts/The Flys**
Nottingham Sandpiper: **The Chords**
Oakengates Town Hall: **George Melly & The Feetwarmers**
Oxford New Theatre: **Hot Chocolate**
Oxford Polytechnic: **Chas & Dave**
Peterborough ABC Theatre: **Lindisfarne**
Peterborough Wirrina Stadium: **UK Subs / Urge**
Porthcawl Grand Pavilion: **New Christy Minstrels**
Port Talbot Nine Volts: **Saxon**
Preston Polytechnic: **Wtitz**
Ramsgate Van Gogh: **Nik Turner's I.C.U.**
Retford Porterhouse: **Destroy All Monsters**
Rotherham Clifton Hall: **Local Anaesthetic**
Rugby Emmaline's: **Strange Days**
Salford Technical College: **Radio Stars/Private Sector**
Sheffield Limit Club: **Philip Rambow**
Slough Langley College: **Tribesman**
Southampton Holbury Old Mill: **The Hollywood Wires**
Southend Cliffs Pavilion: **The Shadows**
Southend Minerva: **Yakety Yak**
Southend Top Alex: **Steve Hooker Band**
Stafford North Staffs Polytechnic: **The Piranhas**
Stevenage The Swan: **Bleak House**
Truro Punchbowl & Ladle: **Metro Gliders**
Uxbridge Unit One: **One Eyed Jacks**
Walsall Town Hall: **Eric Bell Band/Brooklyn**
York De Grey Rooms: **Direct Hits/The Name**

Saturday

Barkingside Old Maypole: **Rhythm Hawks**
Birmingham Bogarts: **The Stud**
Birmingham Mercat Cross: **Strider**
Birmingham Railway Hotel: **School Sports**
Birmingham University: **Lew Lewis Reformer/Mike Absalom**
Bishops Stortford Triad Leisure Centre: **The Govnors**
Blackpool Norbreck Castle: **The Pirates**
Bradford St. George's Hall: **UK Subs**
Bradford University: **The Sutherlands**
Brighton Alhambra: **Tokyo Rose**
Brighton Dome: **Loudon Wainwright**
Brighton Polytechnic: **Speedball/Vandells/Second Nature/Steve Hooker Band**
Bristol Granary: **Quartz**
Bristol Polytechnic: **Ricky Cool & The Icebergs**
Bristol Trinity Hall: **The Selector**
Cambridge The Alma: **Mad Chateaux**
Cardiff Grassroots: **Dougals Band**
Carshalton St. Helier Arms: **Rock Island Line**
Chatham Tam O'Shanter: **Cracked Mirror**
Cheltenham Tythe Barn: **Destroy All Monsters/Vox Phantoms/The Dead Airmen**
Coventry Lanchester Polytechnic: **The Dials**
Cromer West Runton Pavilion: **The Chords/One Eyed Jacks**
Derby Anglers Arms: **Firefly**
Derby Bishop Lonsdale College: **The Jags**
Edinburgh Usher Hall: **Sky**
Folkestone Leas Cliff Hall: **After The Fire**
Glasgow Queen Margaret Union: **Just The Job**
Gosport John Peel: **Zorro**
Gravesend Red Lion: **The Boyce Band**
Halifax Good Mood Club: **The Teenbeats**
Hemsley Florida Club: **Joe Brown**
Huddersfield Polytechnic: **Wilko Johnsons's Solid Senders**
Isle of Sheppey Island Hotel: **George McCrae**
Leicester Polytechnic: **Chas & Dave**
Leicester University: **The Rasses**
Letchworth Youth Club: **The Restricted Hours/Syndicate**
Lincoln Brant Rd. Club: **Strange Days**
Liverpool Eric's: **The Ruts/The Flys**
Liverpool Oscar's: **The Out/Art Failure/Gordon The Moron**
Liverpool St. Catherine's College: **Writz**
London Battersea Mayhem Studios: **Subliminal Squad**
London Camden Dingwalls: **The Young Ones/The Method**
London Camden Electric Ballroom: **Adam & The Ants/Classic Nouveaux/A Certain Ratio/Manicured Noise**
London City Polytechnic: **The Photos**
London Clapham 101 Club: **Duffo**
London Covent Garden Rock Garden: **Rico**
London Fulham Golden Lion: **Paris**
London Hammersmith Odeon: **Lindisfarne**
London Harrow Rd. Windsor Castle: **The V.I.P.'s**
London Hounslow Beacon's Leisure Centre: **Johnnie Ray**
London Islington Hope & Anchor: **The Untouchables**
London Kensington The Nashville: **Punishment Of Luxury**
London Lewisham Black Bull: **The Cruisers**
London Marquee Club: **John Coghlan's Diesel**
London Notting Hill Old Swan: **Rednite**
London Peckham Newlands Tavern: **Billy Karloff Band**
London Regents Park Cecil Sharp House: **Andrew Cronshaw**
London Roehampton Digby Stuart College: **Black Slate**
London Soho Pizza Express: **Don Harper-/Denny Wright Quartet**
London Stoke Newington Pegasus: **Big Chief**
London S.W.10 Country Cousin: **Little Nell**
London Upstairs at Ronnie Scott's: **Soulyard**
London Victoria The Venue: **Climax Blues Band/Straight 8**
London Waterloo The Wellington: **Squire**
London Waterloo The Young Vic: **The Phantom Orchestra**
London West Hampstead Moonlight Club: **The Photos**
Manchester Apollo Theatre: **The Boomtown Rats**
Manchester Ashton Tameside Theatre: **New Christy Minstrels**
Manchester The Factory: **The Original Mirrors**
Mansfield Swan Club: **The Rockin' Shades**
Melton Mowbray Painted Lady: **Freddie 'Fingers' Lee**
Milton Keynes Crawford Arms: **Crazy Cavan & The Rhythm Rockers**
Newcastle-under-Lyme Blessed Thomas Maxwell School: **George Melly & The Feetwarmers**
Nottingham Boat Club: **Def Leppard**
Nottingham Trent Polytechnic: **The**

BOOMTOWN RATS
(Bob Geldof)

ELKIE BROOKS



THE PIRATES
(Mick Green)

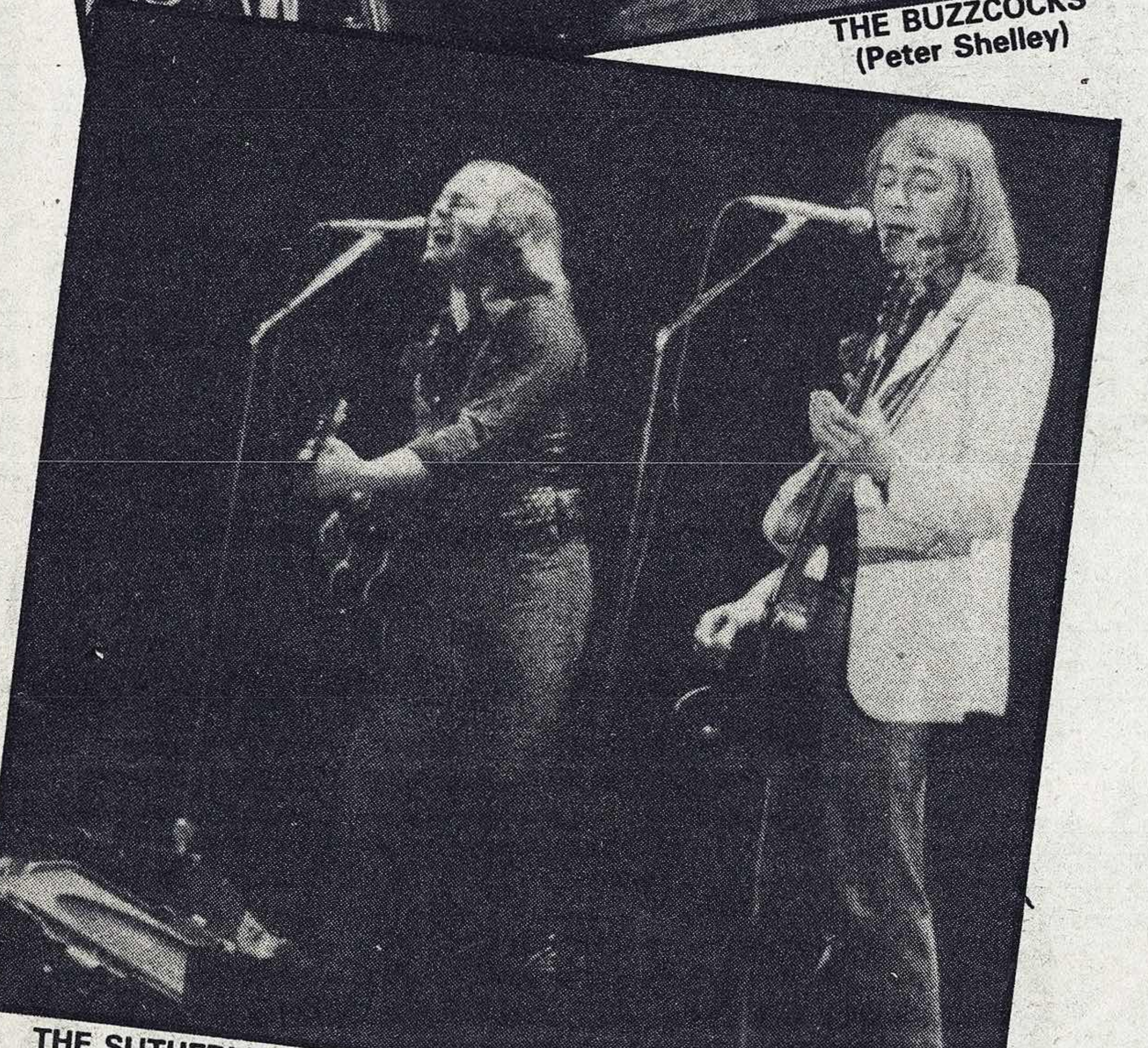
SISTER SLEDGE

COMPILED BY
DEREK
JOHNSON

GIG GUIDE

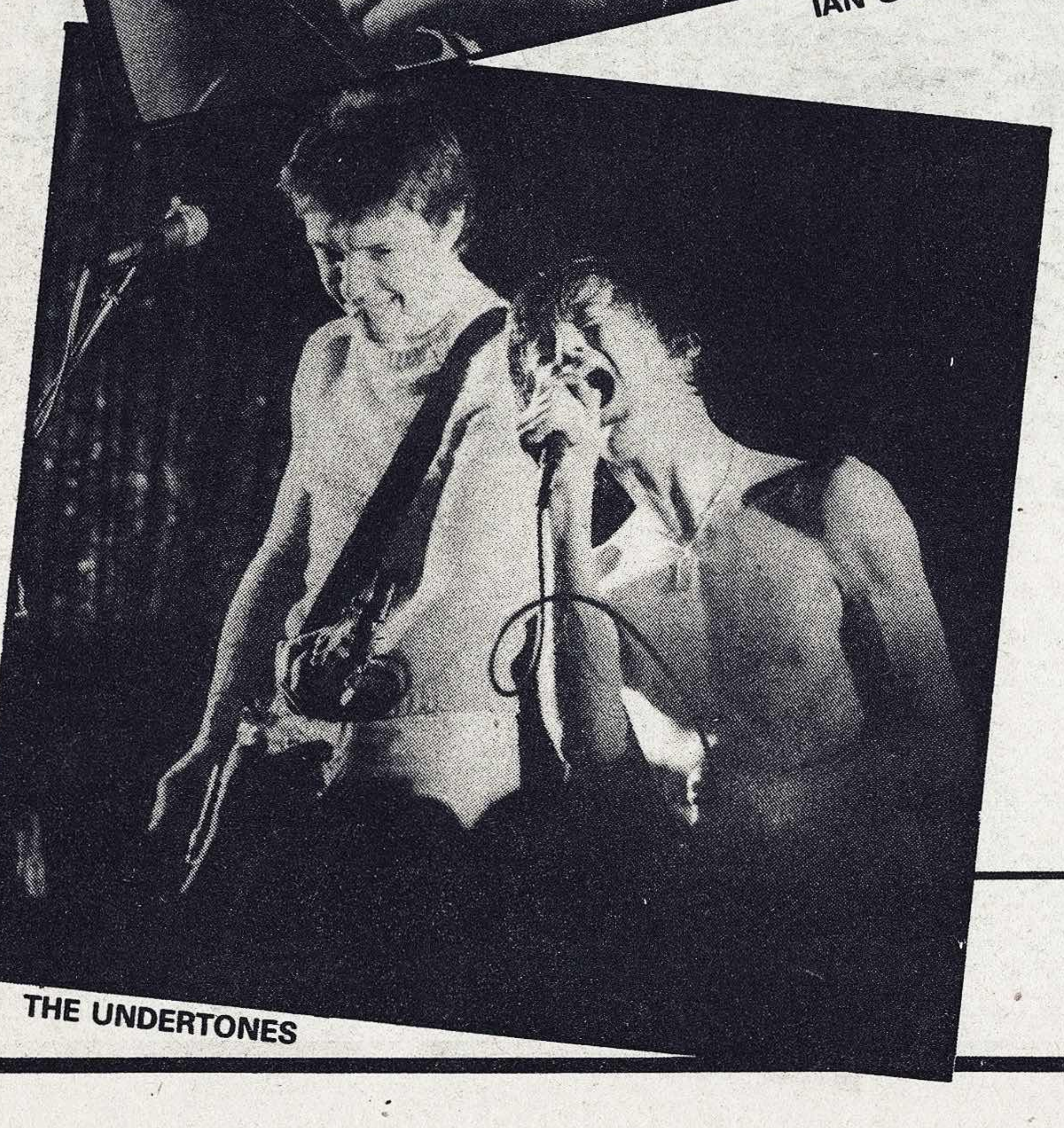
... Buzzcocks, Sutherlands, Gillan, Undertones

THE BUZZCOCKS (Peter Shelley)



THE SUTHERLANDS

IAN GILLAN



THE UNDERTONES

Piranhas
Oxford Caribbean Sunrise Club: **Cygnus**
Oxford Oranges & Lemons: **Poison Girls**
Poole Arts Centre: **Judie Tzuke**
Portsmouth Guildhall: **Leo Sayer**
Portsmouth Railway Hotel: **Chinatown**
Ramsgate Van Gogh: **The Pointers**
Reading Thames Conservancy Club: **High Flames**
Sheffield Polytechnic: **The Buzzards/Artery**
Sheffield University: **Corkscrew**
Slough College: **Budgie/Sledgehammer**
Southampton Gaumont Theatre: **The Shadows**
Stafford Bingley Hall: **Don Williams**
St. Austell Riviera Lido: **Metro Gliders**
Stirling West End Bar (lunchtime): **FK9**
Swindon Wyvern Theatre: **Heathcliffe**
Taunton Odeon: **Hot Chocolate**
Thundersley Church Hall: **Grinder**
Tonypandy Naval Club: **Saxon**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wolverhampton Polytechnic: **Fischer-Z**

Sunday

Barnsley Civic Hall: **The Jags**
Birmingham Odeon: **Gary Numan**
Birmingham Railway Hotel: **Prima Donna**
Birmingham Shirley Red Lion: **The Crack**
Birmingham (Yardley) The Swan: **Video**
Bishops Stortford Triad Leisure Centre: **The Wall**
Blackburn King George's Hall: **The Sutherlands**
Bradford College Students Union: **The Sheds**
Brighton Buccaneer: **Fan Club**
Bristol Colston Hall: **Don Williams**
Bristol Locarno: **The Undertones/The Photos**
Bromley The Northover (lunchtime): **Bill Scott and Ian Ellis**
Cambridge The Alma: **Hedgehog**
Chiddingly Six Bells: **Zilch**
Croydon Fairfield Hall: **Lindisfajne**
Croydon Greyhound: **Crazy Cavan and The Rhythm Rockers**
Edinburgh Harvey's: **The Squibs**
Horsham Capitol Theatre: **After The Fire**
Hull New Theatre: **Elkie Brooks**
Leamington Horticultural Club: **The Vegetables**
Leeds Fforde Green Hotel: **Writz**
Leeds Grand Theatre: **Judie Tzuke**
Leeds Polytechnic: **Mike Absalom**
Leeds Royal Park Hotel: **Windows**
London Acton The Windmill: **One Eyed Jacks**
London Battersea Nags Head: **Jugular Vein**
London Camden Dingwalls: **The Blues Band**
London Camden Music Machine: **Iron Fist and The Hordes From Hell/Iron Maiden/Sledgehammer**
London Canning Town Bridge House: **Remus Down Boulevard**
London Charing Cross Duke of Buckingham: **The Invisibles** (for four days)
London Clapham Two Brewers: **The Chevrons**
London Covent Garden Rock Garden: **The Low Numbers/Kidz Next Door**
London Clapham 101 Club: **Duffo**
London Finchley Torrington: **Terra Nova**
London Fulham Golden Lion: **Dana Gillespie**
London Hackney Adam and Eve: **The Rockin' Devils**
London Hammersmith Odeon: **Sister Sledge**
London Islington Hope and Anchor: **Soft Boys**
London Kennington The Cricketers: **The O.K. Band**
London Marquee Club: **The Young Ones**
London New Cross Royal Albert: **Crowjane Blues Band**
London Oxford St. 100 Club: **The Blues Importers Band/The Red Herring Band**
London Peckham Montpelier (lunchtime): **Blue Moon**
London Soho Pizza Express: **Lizzie and Mike McKenzie**
London S.W.10 Country Cousin: **Hebe**
London Victoria The Venue: **Five Hand Reel**
London Woolwich Tramshed: **Humphrey Lyttleton Band**
Luton The Unicorn: **The Executives**
Manchester Apollo Theatre: **The Boomtown Rats**
Newbridge Club and Institute: **Saxon**
Newquay Central Hotel: **The Winners**
Nottingham Hearty Good Fellow: **Medium Medium**
Paignton Festival Theatre: **Leo Sayer**
Peterborough ABC Theatre: **Darts**
Plymouth Breakwater Inn: **Metro Gliders**
Poole Arts Centre: **UK Subs**
Poynton Folk Centre: **Peter Bond/Bill Caddick/Tim Laycock**
Redcar Coatham Bowl: **The Rasses**
Sheffield City Hall: **Chic**
Sheffield Crucible Theatre: **New Christy Minstrels**
Sheffield Top Rank: **Penetration**
St Neot's Social Club: **Johnnie Ray**
Swindon Wyvern Theatre: **Kenny Ball Band**
Taunton Odeon: **Hot Chocolate**
Walsall Dirty Duck (lunchtime): **The Amazing Dark Horse**
West Bromwich Coach and Horses: **The Kidda Band**
Windsor Blazers: **The Four Tops** (for a week)

Monday

Aberystwyth University: **The Sutherlands**
Bath University: **Climax Blues Band/Metro**
Birmingham Bailey's: **George McCrae (for a week)**
Birmingham Barrel Organ: **Freebird**
Birmingham Digbeth Civic Hall: **The Buzzards/Sheeny & The Goys/The Negatives**
Bristol The Stonehouse: **Apartment**
Cardiff University: **The Ruts/The Flys**
Carlisle Market Hall: **Penetration**
Cumbria Whitehorse Disco: **Chas & Dave**
Doncaster Romeo & Juliet: **Little Bob Story**
Edinburgh Tiffany's: **The Pirates**
Glasgow Apollo Centre: **Chic**
Glasgow Mars Bar: **The Squibs**
Guildford Civic Hall: **Gary Numan**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Lancaster University: **Mike Absalom**
Leicester Bailey's: **Fatback Band (for a week)**
Liverpool Empire Theatre: **Loudon Wainwright**
London Bermondsey Apples & Pears: **Stan's Blues Band**
London Camden Brecknock: **Squire**
London Camden Dingwalls: **Private Dicks/Double Vision/Sneak Preview**
London Camden Music Machine: **Dogwatch**
London Canning Town Bridge House: **The Teenbeats**
London Clapham 101 Club: **The Outsiders**
London Covent Garden Rock Garden: **Lipservice/Charlie Bravo**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Islington Hope & Anchor: **The Dials**
London Kensington The Nashville: **The Quads/The Act**
London Leicester Square Notre Dame Hall: **Cygnus**
London N.4 The Stapleton: **The O.K. Band**
London Putney Half Moon: **Cliff Aungier/Jo Ann Kelly & Pete Emery**
London Putney Star & Garter: **Penny Royal**
London Royal Festival Hall: **Don Williams**
London Ronnie Scott's Club: **Betty Carter (for two weeks)**
London W.14 The Kensington: **London Zoo**
Manchester Fagin's: **The Dooleys (for a week)**
Manchester Golden Garter: **The Hollies (for a week)**
Manchester University: **Fischer-Z**
Newcastle City Hall: **Sky**
Newcastle Gosforth Hotel: **The Noise Toys/Arthur 2-Stroke**
Norwich St Andrew's Hall: **The Undertones/The Photos**
Nottingham Hearty Good Fellow: **The Party**
Nottingham Imperial Hotel: **Gwaihir**
Nottingham Theatre Royal: **Dean Friedman**
Nottingham University: **Siouxsie & The Banshees/The Cure**
Peterborough ABC Theatre: **Darts**
Portsmouth Guildhall: **Lindisfarne**
Sheffield Penthouse: **Destroy All Monsters**
Slough Thames Hall: **Sister Sledge**
Southend Zero Six: **Musicians Workshop**
Stockport Quaffers Club: **The Drifters**

Tuesday

Aberdeen Capitol Theatre: **New Christy Minstrels**
Aberystwyth Unversity: **The Ruts / The Flys**
Bath Tiffany's: **Whitewing**
Birmingham Fighing Cocks: **Brujo**
Birmingham Mercat Cross: **Killer**
Birmingham Railway Hotel: **Speed Limit**
Bishops Stortford Triad Leisure Centre: **Scandal**
Bournemouth Town Hall: **The Sutherlands**
Bournemouth Winter Gardens: **Hot Chocolate**
Bristol Colston Hall: **Lindisfarne**
Bristol Polytechnic: **Capital Letters**
Cardiff South Glamorgan Institute: **After The Fire**
Cork Arcadia Ballroom: **The Stranglers**
Crawley The Water's Edge: **The Dials**
Edinburgh University: **Chas & Dave**
Glasgow Strathclyde University: **The Pirates**
Leeds Fan Club: **Destroy All Monsters**
Leicester De Montfort Hall: **Darts**
Liverpool Empire Theatre: **Sky**
Liverpool Mountford Hall: **The Buzzcocks**
London Camden Dingwalls: **Tours**
London Camden Music Machine: **The V.I.P's / The Name**
London Covent Garden Rock Garden: **57 Men / Between Pictures**
London Fulham Golden Lion: **The Roaring 80's**
London Harrow Rd. Windsor Castle: **The Flatbackers**
London Islington Hope & Anchor: **Small Hours**
London Kensington The Nashville: **Charlie Dore's Back Pocket**
London Lewisham Odeon: **Sister Sledge**
London Old Kent Rd. Thomas A'Beckett: **Stan's Blues Band**
London Soho Pizza Express: **Bob Wilbur / Brian Lemon Trio**
London Victoria The Venue: **Dean Friedman**
London West Hampstead Moonlight Club: **Sta-Prest / Squire**
Manchester Polytechnic: **The Rasses**
Newcastle City Hall: **The Boomtown Rats**
Norwich Cromwells: **Zorro**
Nottingham Albert Hall: **Nolan Sisters**
Nottingham Theatre Royal: **Leo Sayer**
Oxford Corn Dolly: **One Eyed Jacks**
Oxford New Theatre: **The Undertones / The Photos**
Oxford Polytechnic: **Climax Blues Band**
Preston Guildhall: **Gillan / Randy California**
Reading Target Club: **El Seven**

Sheffield Limit Club: **The Teenbeats**
Sheffield Polytechnic: **Mike Absalom**
Southampton Gaumont Theatre: **Gary Numan**
Stockport Quaffers Club: **The Drifters**
Swansea West Glamorgan Institute: **Lew Lewis Reformer**
Walsall Dirty Duck: **The Amazing Dark Horse**
York De Grey Rooms: **The Buzzards**

Wednesday

Basildon Double Six: **Steve Hooker Band**
Birmingham Barrel Organ: **Brujo**
Birmingham Bogarts: **Girlschool**
Bournemouth Winter Gardens: **Hot Chocolate**
Bradford College Students Union: **Silver Screen Girls**
Bradford University: **The Pirates/The Young Ones**
Brighton Basement Club: **The Parrots**
Bristol Crown Cellar Bar: **Sound To Light**
Bristol The Stonehouse: **Scoop**
Canterbury Kent University: **Speed Limit**
Cardiff New Moon Club: **Zipper**
Carlisle Cosmo Club: **The Buzzards / Sheeny & The Goys / The Negatives**
Carlisle Market Hall: **Gillan /Randy California**
Carshalton St. Helier Arms: **Matchbox**
Cheltenham Plough Inn: **Roadsters**
Chester ABC Theatre: **Sky**
Colne Union Hotel: **The Stiffs / The Pathetix**
Coventry -Lanchester Polytechnic: **The Selecter**
Coventry Warwicks University: **American Blues Legends '79 Tour**
Dublin Chariot Inn: **The Stranglers**
Eastbourne Congress Theatre: **Nolan Sisters**
Farnworth Blighty's: **The Drifters (for four days)**
Glasgow Burns Howff: **Just The Job**
Glasgow Technical College: **Chas & Dave**
Great Yarmouth Garribaldi: **UK Subs/Urge**
Hemel Hempstead Pavilion: **The Undertones/The Photos**
Ipswich Gaumont Theatre: **Gary Numan**
Leeds Marquis of Granby: **Dance Chapter**
Leeds University: **The Buzzcocks**
Liverpool Empire Theatre: **Chic**
London Camden Dingwalls: **Black Slate**
London Camden Music Machine: **Little Bo Bitch/The Dilemma**
London Clapham 101 Club: **The Carpettes**
London Covent Garden Rock Garden: **Small Hours**
London Hammersmith Riverside Studios: **Charlie Watts/Alexis Korner/Ian Stewart etc.**
London Islington Hope & Anchor: **Medium Medium**
London Upstairs at Ronnie Scott's: **Red Tape**
London Wimbledon F.C. Nelson's Club: **The Blues Band**
Manchester Pembroke Hall: **The Rockin' Shades**
Manchester Swinton Duke of Wellington: **The Trend**
Manchester The Factory: **Manchester Mekons/Steve Miro & The Eyes**
Manchester University: **Wilko Johnson's Solid Senders**
Middlesbrough Teesside Polytechnic: **The Teenbeats**
Newcastle City Hall: **The Boomtown Rats**
Newcastle Polytechnic: **Siouxsie & The Banshers/The Cure**
Newport Stowaway: **Poison Girls / Crass**
Norwich East Anglia University: **Climax Blues Band/Metro**
Norwich St. Andrew's Hall:**Punishment Of Luxury**
Nottingham Theatre Royal: **Leo Sayer**
Nottingham University: **The Ruts/The Flys**
Oxford Polytechnic: **Mike Absalom**
Poole Arts Centre: **Lindisfarne**
Reading University: **Secret Affair/Squire**
Sheffield Polytechnic: **Writz**
Southampton Gaumont Theatre: **Elkie Brooks**
Uxbridge Brunel University: **After The Fire**
Wolverhampton Civic Hall: **Darts**
York Pop Club: **Destroy All Monsters**

NEW YORK GIG GUIDE

TUESDAY (2): My Father's Place — **Johnny Thunders & The Heartbreakers**; Bottom Line — **Moon Martin;** Radio City Music Hall — **Abba;** Hurrah — **Brenda Berman/The Heat.**
WEDNESDAY (3): Max's — **The Mad/The Worst/The Best;** My Father's Place — **Chelsea Funk Orchestra;** Lone Star Cafe — **Papa John Creech** (2 days); Hurrah — **Pylon/The Basic;** Bottom Line — **Laughing Dogs.**
THURSDAY (4): Fast Lane — **David Johansen;** Hurrah — **The Members** (2 days); Max's — **Helen Wheels;** My Father's Place — **Commander Cody;** The Other End — **Dave Van Ronk.**
FRIDAY (5): City Centre — **Temptations/Dion/Jay Black & The Americans** (2 days); Rockland Arena — **Doobie Brothers;** Madison Square Garden — **Earth Wind & Fire;** Capitol — **The Police;** Resorts International — **Frankie Valli** (2 days); Tramps — **Eddie Kirkland** (2 days); Beacon Theatre — **Gato Barbieri.**
SATURDAY (6): Capitol — **Van Morrison;** Tower — **Robert Palmer;** Diplomat Hotel — **Neon Leon;** Hurrah — **Quincy/Ronnie & The Jitters.**

*Also starting tours this week, but not featured pictorially, are **CLIMAX BLUES BAND, HOT CHOCOLATE, CHIC, THE FOUR TOPS, JUDIE TZUKE, CHAS & DAVE** and **AFTER THE FIRE.** Full details in the day-by-day listings above. Next week, it's The Stranglers' turn!*

FOREIGNER
head games

'HEAD GAMES' THE NEW ALBUM FROM FOREIGNER

Three years ago two Englishmen met in New York.
One ex Spooky Tooth the other ex King Crimson.
They formed a band called Foreigner.
Today it is one of the top selling bands in America.
Head Games, their new album, tells you why.
Co-Produced by Roy Thomas Baker (Cars & Queen Fame).

Previous Albums:
1977 "Foreigner" — Triple Platinum
1978 "Double Vision" — Mega Platinum
1979 "Head Games"

NEW SINGLE "DIRTY WHITE BOY"

Available on Atlantic Records K50651
Available on cassette K450651

ATLANTIC

LIVE!

Joy Division
The Distractions

Nashville

The news is out. The hot poop of a new 'new pop' hitpack is in our midst in the shape of Manchester's latest contribution to the great British pop renaissance.

Ladies and gentlemen . . . The Distractions!

In the wake of an excellent second single on Factory in 'Time Goes By So Slow', my expectations for this, the fivesome's London debut, were high.

I didn't go away disappointed.

Onstage, The Distractions are a surprisingly different kettle of kinetic excitement to their mighty single. A fair slice of the stylish subtlety and elegance they muster in the studio is lost in the confines of a live set. In its place is a rough abrasion and an occasionally wacky exuberance that recalls nothing so much as the infectious *joie de vivre* of The Mekons.

Their rapport with the crowd could best be described as 'chummy'.

Guitarist Steve Perrin spends most of his time between-songs making dedications to various members of the audience, including your reviewer. In the centre of the stage, vocalist Mike Finney cuts an unlikely figure. A sort of suave Billy Bunter type character in a dinner jacket. "Yeah, it looks very smart," he quips at one stage, "until you notice all the beer stains!"

The set started badly with Finney's guttural, nasal voice coming across with none of the force of the record; but it grew in momentum with every song.

With initial nerves giving way to an obvious relish of actually being on stage, the group reached a peak on the yearning 'Time Goes By' and the closing 'Valerie': *"I love Valerie, but Valerie's in love with you."*

The only real black spot of the evening came with the encore, an unamusing murder of Betty Wright's 'Shoorah Shoorah' that was hardly worthy of The Dickies. Nevertheless, it provided a good balance for what followed: the disorientating hard rock of Joy Division.

Compared to Joy Division, most other bands working in supposedly left field areas are like light entertainers on the Saturday Night Special.

Never a group to conform to expectations, they opened with the new 'Atmosphere', an Eno-esque dirge of awesome proportions with guitarist Bernard Albrecht on organ and vocalist Ian Curtis in the unaccustomed role of guitarist.

From there on, it was the usual set, split equally between standards from the 'Unknown Pleasures' album and a welter of typically graphic new songs.

Like Gang Of Four and the Banshees, each instrument retains a crisp, distinctive identity: the overloaded, distorted Rickenbacker bass of Peter Hook; Albrecht's incisive guitar figures; the primal, syndrum-embellished *thwack* of Steve Morris; and the gruff intensity of Curtis's vocal.

Fellow Mancunians Buzzcocks are a brave band indeed to take Joy Divison on their forthcoming UK tour as main support. I can think of very few groups who are capable of following them.

Adrian Thrills

This Man Is A New Pop Star

Mike Finney of The Distractions. Pic Kevin Cummins.

The Police. Pic Chris Horler.

. . . And here are some old ones

The Police

Hammersmith Odeon

In the wake of new wave and reggae saturation, it's ironic that a group who only dangle their feet in both should commercially outrun the groundbreakers. The Police's almost subversive stalking of the world's radios and hi-fis suggests a powerful propaganda.

This is what they've had: as America wilted under the gall of Britain's parading punks they searched for a begrudging, token gesture of acceptance that wouldn't tickle the established sub-urbanity. Stateside, The Cars materialised and Cheap Trick popped up and rolled their eyeballs invitingly; from unsophisticated, depressed Britain the AM commotions of Costello and clones were waved through customs. Sting's tail-enders walked through the red lane.

With the spotlight on, it was time to listen to the revolutionary new wave and cackle over its harmlessness. Police-beat was thinly soulful, blanched and propelled by rhythms that stumbled and shuffled rather than strutted. Sun-kissed harmonies leaned lightly on the gristle of modified reggae syncopation and the whole was rounded and confident.

The mileage of The Police was measured; it stretched back across the Atlantic and beyond.

Three figures are awash under the lighting; they don't move much and amidst the visual calm Sting draws attention with composed authority. The Police are easy-going and ridiculously watchable.

Their music doesn't bow at any altars and merely winks at heritage. They alienate nobody as their appeal is diverted dead-centre. But they also touch on the frontiers of punk and reggae; therefore they round-up two camps and at that juncture they fill Hammersmith Odeon.

There they push the pop-song ethic where others prod it and expect it to jump forward. They tear along the dotted line and weld together California, JA and UK in a seamless flux. Their songs are obvious but rarely sound it, and the trick to their effective simplicity is concealed within. The trick is surely no trick at all.

Their command ensures that they name their own archetype and their name is suitably authoritarian. The Police sense of identity is fierce; contact between band and audience is therefore immediate. While broadening their horizons they enhance their accessibility and remain free from artifice.

Having discarded the harsher elements of reggae mechanics the result is an unselfconscious and adapted commerciality.

Choruses are replete with quicksilver acceleration and cumulative, irrepressible attack. 'Roxanne' and 'Can't Stand Losing You' become successful crowd-baters, but as such are stretched and torn apart while new material is surprisingly introspective, eerily romantic and lightly experimental. Their songs concern reactions of resigned desperation that appeal because, to various extents, they're widely mirrored.

They stumble where the gap between their stainless pop and self-parody almost touches knees. 'Born In The 50's' waves a cheaply nostalgic flag and the chorus is fashioned, overperfect and antiseptic: the product of effort rather than intuition and muscle.

But they regulate dreams and are regulation rebels that your mother might love. Again, it's the best of both worlds. They don't boast, their music is good-humoured, automatic and doesn't usually stretch for its perfection.

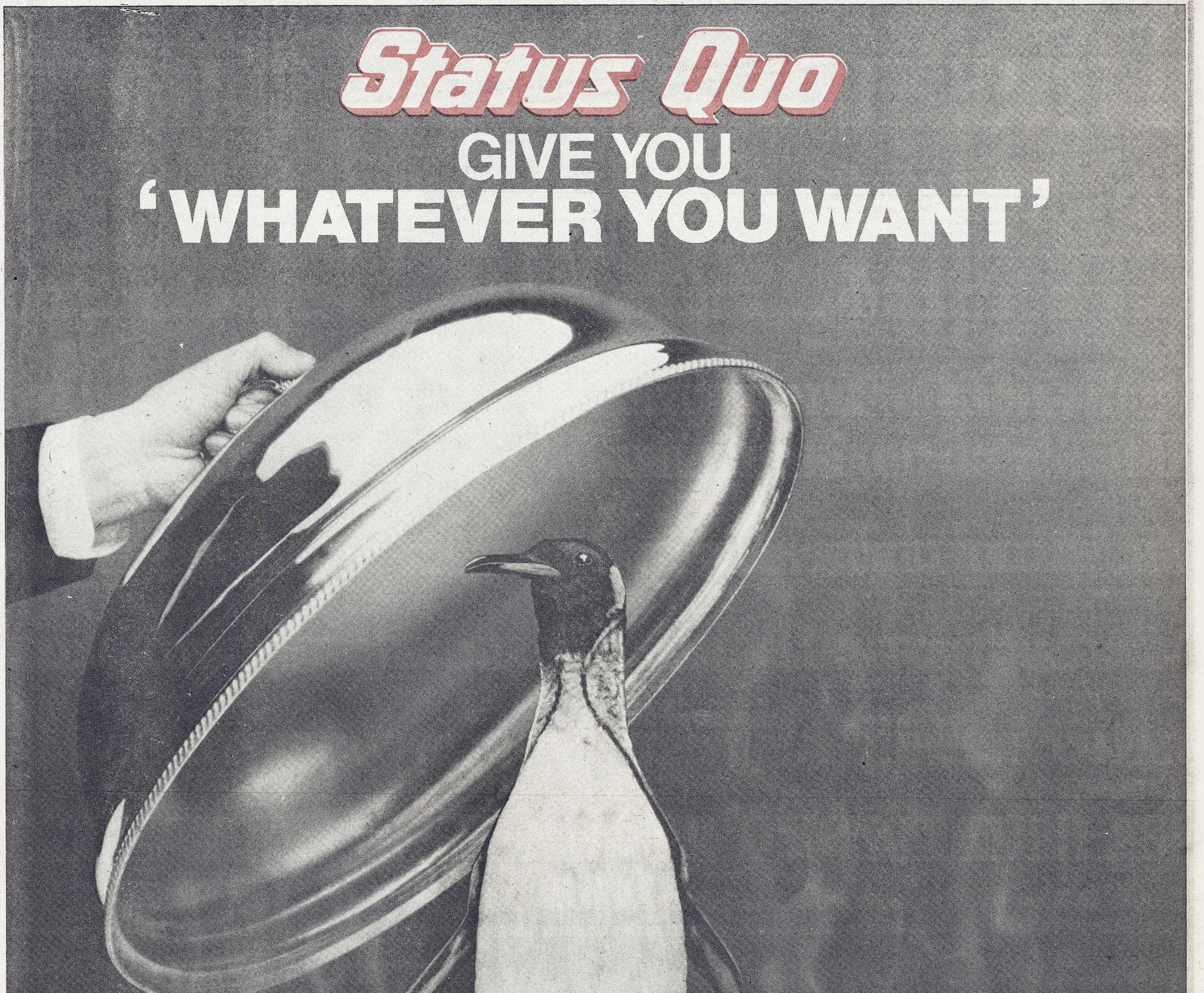
Sting's remarkable voice bobs airily on Andy Summer's strident guitar phrasing and contrasts cool soul with jagged strategy. It's this juxtaposition that's their edge, and their gliding between regulated extremes of style is shrewd but never cynical.

Mid-set Sting removes his shades and still looks invulnerably self-assured.

Later, after repeated encores drummer Stewart Copeland jogs off stage for the last time en route for breakfast in America; The Police skytrain is in motion and for the UK it's back to the specifics of airplay and vinyl.

Somewhere Sting adds a postscript: "You can call it lack of confidence." He must be kidding.

Pete Archer

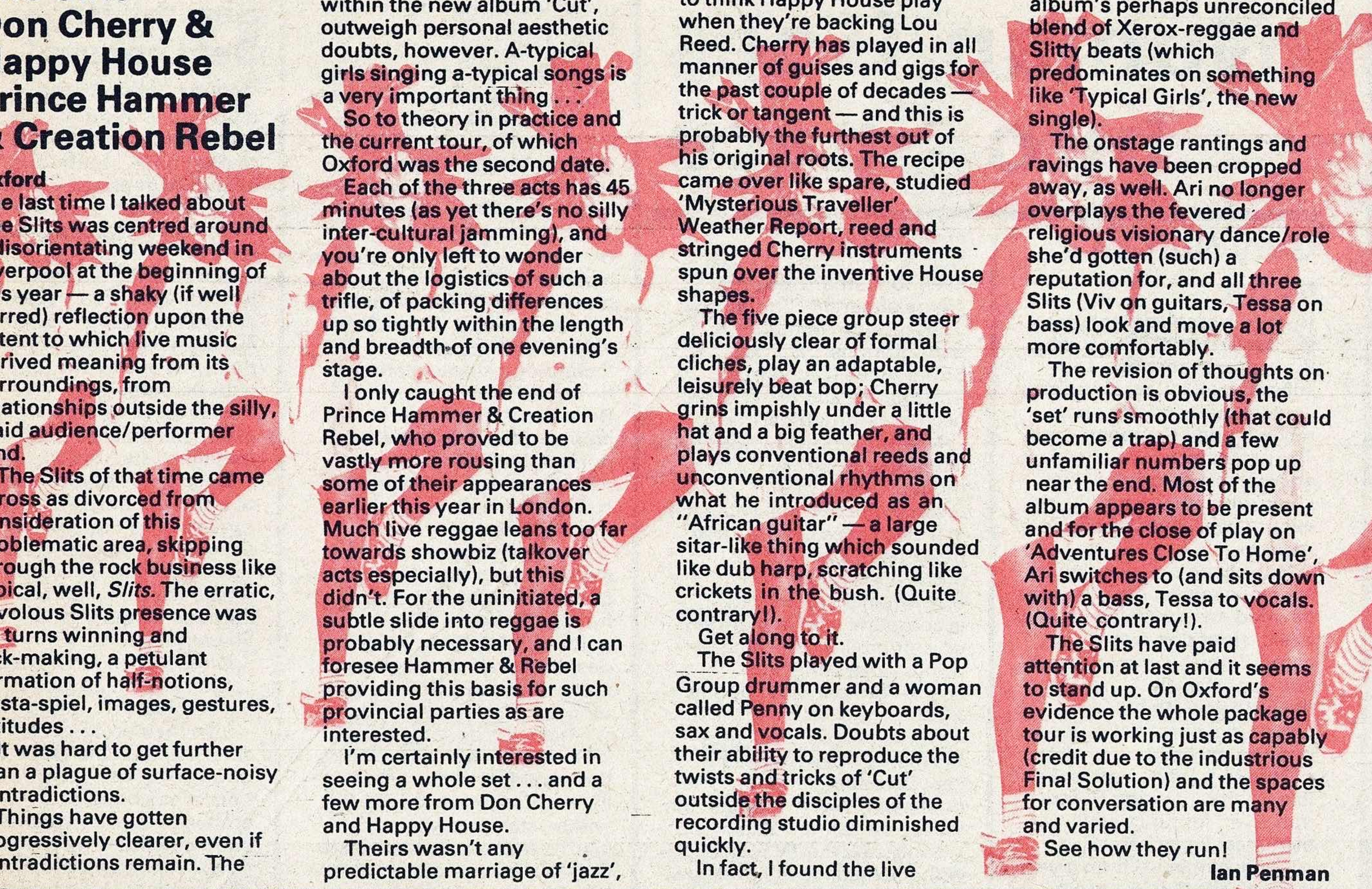

Status Quo
GIVE YOU
'WHATEVER YOU WANT'

The single from their forthcoming album b/w 'Hard Ride' (not included on the album).
First 100,000 in special picture bag. Single 6059 242

VERTIGO

marketed by
phonogram

The Running Slits



The Slits Don Cherry & Happy House Prince Hammer & Creation Rebel

Oxford

The last time I talked about The Slits was centred around a disorientating weekend in Liverpool at the beginning of this year — a shaky (if well stirred) reflection upon the extent to which live music derived meaning from its surroundings, from relationships outside the silly, staid audience/performer bind.

The Slits of that time came across as divorced from consideration of this problematic area, skipping through the rock business like typical, well, *Slits.* The erratic, frivolous Slits presence was by turns winning and sick-making, a petulant formation of half-notions, Rasta-spiel, images, gestures, attitudes . . .

It was hard to get further than a plague of surface-noisy contradictions.

Things have gotten progressively clearer, even if contradictions remain. The purposes and positions held within the new album 'Cut', outweigh personal aesthetic doubts, however. A-typical girls singing a-typical songs is a very important thing . . .

So to theory in practice and the current tour, of which Oxford was the second date.

Each of the three acts has 45 minutes (as yet there's no silly inter-cultural jamming), and you're only left to wonder about the logistics of such a trifle, of packing differences up so tightly within the length and breadth of one evening's stage.

I only caught the end of Prince Hammer & Creation Rebel, who proved to be vastly more rousing than some of their appearances earlier this year in London. Much live reggae leans too far towards showbiz (talkover acts especially), but this didn't. For the uninitiated, a subtle slide into reggae is probably necessary, and I can foresee Hammer & Rebel providing this basis for such provincial parties as are interested.

I'm certainly interested in seeing a whole set . . . and a few more from Don Cherry and Happy House.

Theirs wasn't any predictable marriage of 'jazz', and whatever it is you happen to think Happy House play when they're backing Lou Reed. Cherry has played in all manner of guises and gigs for the past couple of decades — trick or tangent — and this is probably the furthest out of his original roots. The recipe came over like spare, studied 'Mysterious Traveller' Weather Report, reed and stringed Cherry instruments spun over the inventive House shapes.

The five piece group steer deliciously clear of formal cliches, play an adaptable, leisurely beat bop; Cherry grins impishly under a little hat and a big feather, and plays conventional reeds and unconventional rhythms on what he introduced as an "African guitar" — a large sitar-like thing which sounded like dub harp, scratching like crickets in the bush. (Quite contrary!).

Get along to it.

The Slits played with a Pop Group drummer and a woman called Penny on keyboards, sax and vocals. Doubts about their ability to reproduce the twists and tricks of 'Cut' outside the disciples of the recording studio diminished quickly.

In fact, I found the live sound preferable to the album's perhaps unreconciled blend of Xerox-reggae and Slitty beats (which predominates on something like 'Typical Girls', the new single).

The onstage rantings and ravings have been cropped away, as well. Ari no longer overplays the fevered religious visionary dance/role she'd gotten (such) a reputation for, and all three Slits (Viv on guitars, Tessa on bass) look and move a lot more comfortably.

The revision of thoughts on production is obvious, the 'set' runs smoothly (that could become a trap) and a few unfamiliar numbers pop up near the end. Most of the album appears to be present and for the close of play on 'Adventures Close To Home', Ari switches to (and sits down with) a bass, Tessa to vocals. (Quite contrary!).

The Slits have paid attention at last and it seems to stand up. On Oxford's evidence the whole package tour is working just as capably (credit due to the industrious Final Solution) and the spaces for conversation are many and varied.

See how they run!

Ian Penman

Pix Chris Horler

Siouxsie And The Banshees

Leicester

"Hope you like the new band."

The first gig by the new Banshees and Siouxsie's opening shot is an understatement. But a full De Montfort Hall accept them with open arms, and in return they are given over an hour of power and passion.

There are few signs that stop-gap Banshees Budgie (drums) and Robert Smith (guitarist on loan from The Cure) had only three days to learn two years of songs; and only the ending of 'Staircase' is the most obvious ballsup.

Swathed in an old mac and pink scarves, Siouxsie strides to the mike. "This is like the first gig we've ever done," she announces.

Only a week ago Leicester kids had nothing more than a refund to look forward to, but having a hastily rescued Banshees back so soon made the hall explode with gratitude. This was an Event.

The set comprised the same numbers as on the warm-ups (minus 'Placebo Effect' which is one that doesn't yet sound right with the new lineup). Budgie shows the same fire and invention with which he saved The Slits on The Clash 'Sort It Out' tour. He's got down Kenny Morris' basic drum patterns, and the parts he considered "boring" have been spiced up with deadly new rolls and accents.

Smith has a task which would have daunted lesser players: after first coming on with his own lot, he's gotta abruptly change guitar and mood to play an unfamiliar act. But he handles this enforced schizophrenia with the minimum of fuss, and armed with new guitar and flanger (to get that swishing McKay tone) comes out on top; cautious but convincing.

This injection of new blood seems to have fired the two original Banshees with new enthusiasm and energy.

Steve Severin assaults his bass with urgent aggression; Siouxsie, still the most compelling of them all, is everywhere, skipping, marching, jumping, pumping every morsel of passion into every onstage second — despite a soaking from some pathetic water-tossing bonehead.

The pain and the panic of the previous week just melts away.

'Premature Burial' hits with hypnotic, pulsing terror. 'Jigsaw Feeling', with Sioux in a frenzy and a new, relentless Budgie-beat, tears the hearts from the crowd's ears. A finishing volley of 'Hong Kong Garden' and 'Suburban Relapse' sparks a heartfelt cry for an encore.

"Are John 'n' Kenny out there tonight?"

The response is the only negative moment of the evening. 'Helter Skelter' jerks back the fever and one line sticks: *"When I get to the bottom I go back to the top of the slide . . ."*

Kris Needs

Pic Mike Laye

The Ruts

Aylesbury

What happened? I expected this band to knock me off my feet but they only just got me on them.

It wasn't that they didn't try. All four of them put everything into their performance, and a bit more; which was what gave the game away. It was all too obviously a put-on (which many bands are, but it's easier to pretend you hadn't noticed if the act's a good one).

The Ruts idea of The Ruts is a wild, fiercely aggressive anarchist band who blast their audience with all the force and speed of machine-gun fire, instantly instilling them with admiration and respect. But they let this idealistic vision blur their music, forcing it to take a back seat.

Frontman macho Malc Owen is the main protagonist and also the most amusing as he faces his audience, legs astride, chest heaving, roaring at his unperturbed onlookers and seeming about as menacing and as convincing as a toothless hound on the end of a chain.

Songs like 'Fuck Your Brain', 'I Ain't Sophisticated' and 'Do what You Want To' are all good, similar to the UK Subs' stuff in content and arrangement, but not half as much fun. They have the same breathless, racy, unflagging style as the Subs' but allow this to run away with them so that the playing becomes a confused muddy sound, with Owen shouting over the din.

They are no tamer on record, but so much better because they are concentrating on their music and not their image. Their singles, 'In A Rut', Babylon's Burning' and 'Something That I Said' were all greeted with wild applause and crazy pogoing, although the tangled sound hardly amounted to much in comparison with the cohesion and continuity found on record.

'Got You On Suss' was another gem, the music itself spelling out the message clearly and simply and conjuring up the intended feelings of outrage and anger with a driving, menacing undercurrent and mounting tempo. But the band went over the top and wildly exaggerated this fury, till the song simply fell apart at the seams.

'Jah Wars' was their best number of the night. A jaunty, skilful reggae song, it was a chance for the boys to take a breather, and consequently keep a hold on that steady beat and regular rhythm and anchor their excessive energy.

It clearly showed that all The Ruts need is a bit more thought and control onstage as well as off.

Deanne Pearson

The Vapours

Marquee

People always say The Vapours' singer Dave Fenton reminds them of Bruce Foxton; which isn't too surprising since Foxton seems to be around at every Vapours gig to bring that comparison to mind.

The real reason for his attendance, though, is that the group are Jam proteges (but not copyists) being guided through the formative phase of their career under The Jam's managerial wing.

Whatever it was that Foxton saw in them, The Vapours' strengths and potential didn't start to get across to me until tonight, the third time I'd seen them. Before, I'd thought them agreeable but nondescript. While now, even if there's nothing in their sound which lends itself to vivid description, I'm beginning to sense this insidious urgency — it runs like an electric current through everything they do.

Using the usual four-piece format, they come on all average, neither mysterioso or gushing, tending towards edginess until the end when the crowd's response had relaxed and reassured them.

The only striking thing about them is that there's nothing striking about them.

The Vapours' music is fast, intense, melodic; and the lyrics get more interesting the closer you listen, instead of less.

The band are crossing the space from promising to impressive.

Stretched over a whole set, they can still get to be less than compelling, become a bit plain. But I think nearly any of their numbers (especially 'I Got Your Picture' or 'Military State' or 'My Schooldays' — all titles approximate and probably wrong) could sound great in isolation.

As for The Barracudas, the more isolated their sound was the more I'd like it — like to a remote desert island where they could surf and do the Watusi and promote their 1965 Beach Bozo image to their hearts' content, all safely out of harm's way.

Surf's up. I'm off.

Paul Du Noyer

Gary Numan. Pic Laurie Evans.

Numan Goes Into Space

Gary Numan

Glasgow

Numan's predicament was similar to that of Kate Bush. Both artists were rich and successful, well established in careers built entirely on records and TV appearances. The problem was to contrive an impressive, original live show with little or no experience, save the advice of experts.

One chose a daring line in specious mime; the other has decided on a brief selection of basic, aloof poses to camouflage his nervousness, and superficially 'modern' decor to go with his swooping, bombastic, space, cartoon music.

The PA is white and looks like Habitat / Design Centre approved for functional elegance. From here a roaring, cathedral hum swells through the hall in a great, sustained surge. Dry ice, posing as deadly vapours, swirls amidst fantastic architecture of alien origin (actually two, four foot pyramids flanking the stage), like a *Dr Who* setting for druids from Metabellus 3.

Most of the chaps stroll quietly onstage, and array themselves in assigned positions: bassist Paul Gardiner — the other first album veteran; Russell Bell, on guitars, devices and irritating synthesized percussion which sounds like your auxiliary reserve tanks being struck by meteorites.

Behind them is the kind of framework once favoured by *Supersonic:* a high platform holding Cedric Sharpley and his drums — almost as distinctive a part of Numansound as the voice itself. On either side great pillars of parallel bar-lights flash through limited permutations. Electrical Supervisors (keyboards), Chris Payne and Billy Currie, occupy symmetrical insets.

Neatly groomed, impassive in black, they're like model citizens of a technician-controlled megacity in a '50s space movie. They play one of their indistinguishable instrumentals; music to accompany hostile mermen on amphibikes attacking *Stingray;* drifting into space-vortices with *Fireball XL5.*

Numan walks on slightly too fast — like a model's catwalk debut, feigning nonchalance — and sings 'Me, I Disconnect From You'.

I only saw the TV film, but with the distinctive lightshow, the blatant mimicry of Numan's movements, it's *exactly* like Bowie's Thin White Duke tour some years ago — the simulations too pronounced for coincidence. Surely they must realise how many people will notice?

In timing and precise body angles, Numan's replica is fastidious; Bowie's ultimate, untouchable star persona, revered throughout galaxies, evoked well. Considering promises of robots and dancing cubes, I'd expected a *Thunderbirds* puppet tutored by Kate Bush and *The Jetsons.*

I'd also expected to enjoy the music more — only 'Down In The Park' approached the mystery and atmosphere I'd hoped for; impressive lights can't retain interest indefinitely when the music is little more than pleasant with a veneer of majesty.

During instrumental breaks Numan strides around striking ludicrous Gary Glitter poses; stands, arms folded in death repose / Tralfamadorian masonic salute; or leaves the stage altogether. His voice, strongly reminiscent of Bowie's early Newley-bleat, is a perfect extension of the music — echoing with images of machine-age, *Brave New World* factories and technological wastelands. All fine apart from 'On Broadway', done as a creeping march, where the normal detached tones are exchanged for an attempt at conventional singing.

It is a disaster.

Most effective are the slow, stately melodies, which hint at greater subtleties for the future. 'Everyday I Die' works quite well, as does 'Bombers', despite the simulated laser attack (ho-hum), and a few others.

Finally the dancing cubes!

During 'Down In The Park', the pyramids with muted lights glowing mysteriously within, start to revolve and shuffle awkwardly like fused Daleks — the whole ridiculous spectacle provoking memories of Busby Berkeley's famous movie sequence with dancing pianos, each propelled by a hidden dwarf. Golddiggers Of '79?

Fortunately Gary Numan doesn't seem to take it too seriously either.

For the moment, if Numan is acting as the vanguard for a million SF enthusiasts with *Practical Electronics* subscriptions, and *Vogue*-endorsed austere androgyny in fashion, he's about to be supplanted in the flood. But he's still young, and basically sincere I believe; he may yet create something essential.

Prominence has been thrust upon him, after all. Amazing he's coping so well, really.

Glenn Gibson

Sammy Hagar
Def Leppard

Hammersmith Odeon

It was a red-letter day for practitioners of cranial oscillation. A lugubrious swarm of denimed young machettes and HM die-hards were drawn to London's Big O for a booster dose of Trans-Atlantic Bludgeon Riffola. Many had traipsed across the country to be here — such is the crowd-pulling potential of a heavy rock band with *pedigree.*

First on were Def Leppard, a group of adolescent metallurgists from Sheffield.

Despite the severe handicap of a lack of pedigree, they proved to be more than adequate in warming a crowd that wants fire. They play music which makes no demand on the intellect. Visually, they're nouveau-glam — all stardust satins, fake feline fabrics and dishevelled arrogance.

Like their dress-sense, their set danced on the grave of good taste: bouncing, boisterous boogie emblazoned with volatile solo showdowns between the two guitarists. They were vigorous and competent, showing a precocious aptitude for the subtleties of decibel warfare, which belied their inexperience of large venues.

The Sammy Hagar Band are four hirsute honchos from Fontana, Calif. They have pedigree to spare, and Hagar's one-time stint with Montrose has secured them god-league status among the Metal Fraternity.

Red-clad frontman Sammy Hagar was decidedly on-form as vocalist, icon and cheer-leader.

With unflappable enthusiasm and stamina, he strutted around like a squat Flash Gordon in a Raymond Revue. He's an excellent performer, even if his voice is too strident for comfort. A real yeller this feller.

REGGAE ON
CAPITAL RADIO

Starting Saturday October 13, David Rodigan hosts a brand new show called ROOTS ROCKERS, from 8pm to 9pm every Saturday.
David Rodigan warms up for the big show with ten half hour programmes starting Monday 1st October for two weeks called THIS IS REGGAE MUSIC, on air from 9pm to 9.30pm during Nicky Horne's 'Your Mother Wouldn't Like It'.
THIS IS REGGAE MUSIC takes an in-depth look at the world of contemporary Jamaican and British reggae, with live performances or studio takes of the Royal Rasses, Steel Pulse, Prince Far 1, Prince Hammer, Creation Rebel, Black Slate, Revelation, Prince Jammy, Fusion, Third World, Matumbi, Misty, Dennis Brown and Aswad – plus a Sound System dub conference between Sir Coxsone, Jah Shaka, The Mighty Fat Man and Moa Anbessa.
David Rodigan presents a brief history of reggae music on Friday 28th September at 9.30pm.

INTRODUCTION TO REGGAE MUSIC
Friday Sept 28th, 9.30pm.

THIS IS REGGAE MUSIC
Monday Oct 1st to Friday Oct 5th, 9pm.
Monday Oct 8th to Friday Oct 12th, 9pm.

ROOTS ROCKERS
every Saturday from Oct 13th, 8pm.

CAPITAL RADIO 194
BROADCASTING TO OVER 5 MILLION LONDONERS 24 HOURS A DAY ON 194m MEDIUM WAVE (1548kHz) and 95·8 MHz VHF STEREO.
All the hits and more

That's the meat, here's the potatoes: they are Bill Church (bass), Chuck Ruff (drums) and Gary Pihl (guitar) and they entered the spirit of the occasion with a great deal of gusto. They unfurled a dazzling armoury of ear-ripping stunts, and each one was received with massed howls of asinine delight.

With their earth-moving power-chords, their Spidergawd axe solos and brute boogie manoeuvres, they managed to achieve the prime desideratum of Heavy Metal — sublime volume overkill. Needless to say, they were truly deafening. But for the several thousand frothing metallophiles in the audience, this gig was an apogee of ritualised masochism.

Still can't think why I hated it.

Rick Joseph

The Members

Marquee

'Killing Time' is a duff record and for The Members it is totally out of character. It is standard pop — artificially coloured and flavoured, but without the fizz. And as their latest single it suggests that The Members have gone flat.

But they haven't; as they proved beyond all doubt at The Marquee when even the walls were beaded with perspiration by the end of their set.

To their credit they disposed of 'Killing Time' with remarkable speed and efficiency near the beginning of their set, where it was effectively buried beneath the bulk of their weightier material and was not even resurrected as a 'plug the latest single' encore.

Who wants to be reminded of the day-to-day mundanity of sitting in a launderette anyway; the spinning monotony reiterated by music churning round in tight, repetitive circles?

The Members quickly whisked you light leagues away to the steady sophistication and infinitely more mind-boggling 'Offshore Banking Business', with its bucking rhythms and skanking backbeat. Their reputation was fully restored when they followed this with the rousing 'Stand Up And Spit'.

It is the emphatic running-stitch reggae decorating their numbers that The Members are so renowned for, but it is more than a flirtation with an established musical style, it is a serious affair which looks as if it will last and not go stale with time. Even an old number like 'Don't Push' still seemed young and fresh, its heavier punk overtones subdued by the light reggae beat, but kept pulsing by the quick deft chords. As was 'Romance', an even softer, more stream-lined number which still rolled along with a rocking rhythm and punchy riffs.

A keen insight into why anything may become tedious or ingratiating with time has kept The Members as on the ball as they were this time last year ... or even the year before that. Even the age-old story of the stabbing at the local hop in 'Gang War' was kicked into life by the band's bubbling zest and panache, and the very normal intro to 'Normal People' was quickly over-ridden by the mounting fury of the acoustics.

This was the perfect prelude to 'Police Car', a song that hit the punters amidst a swirl of blue flashing lights and racy excitement, with chords ripped out and flung at the drooling punters.

Then they were brought quietly back to earth with the light, simple, knee-jerking, foot-tapping 'Soho A Go Go' and 'Love In A Lift'; both of which — if not particularly innovative numbers in comparison with much of the rest of their material — were still flicked out with the precision and alacrity that The Members produce so effortlessly.

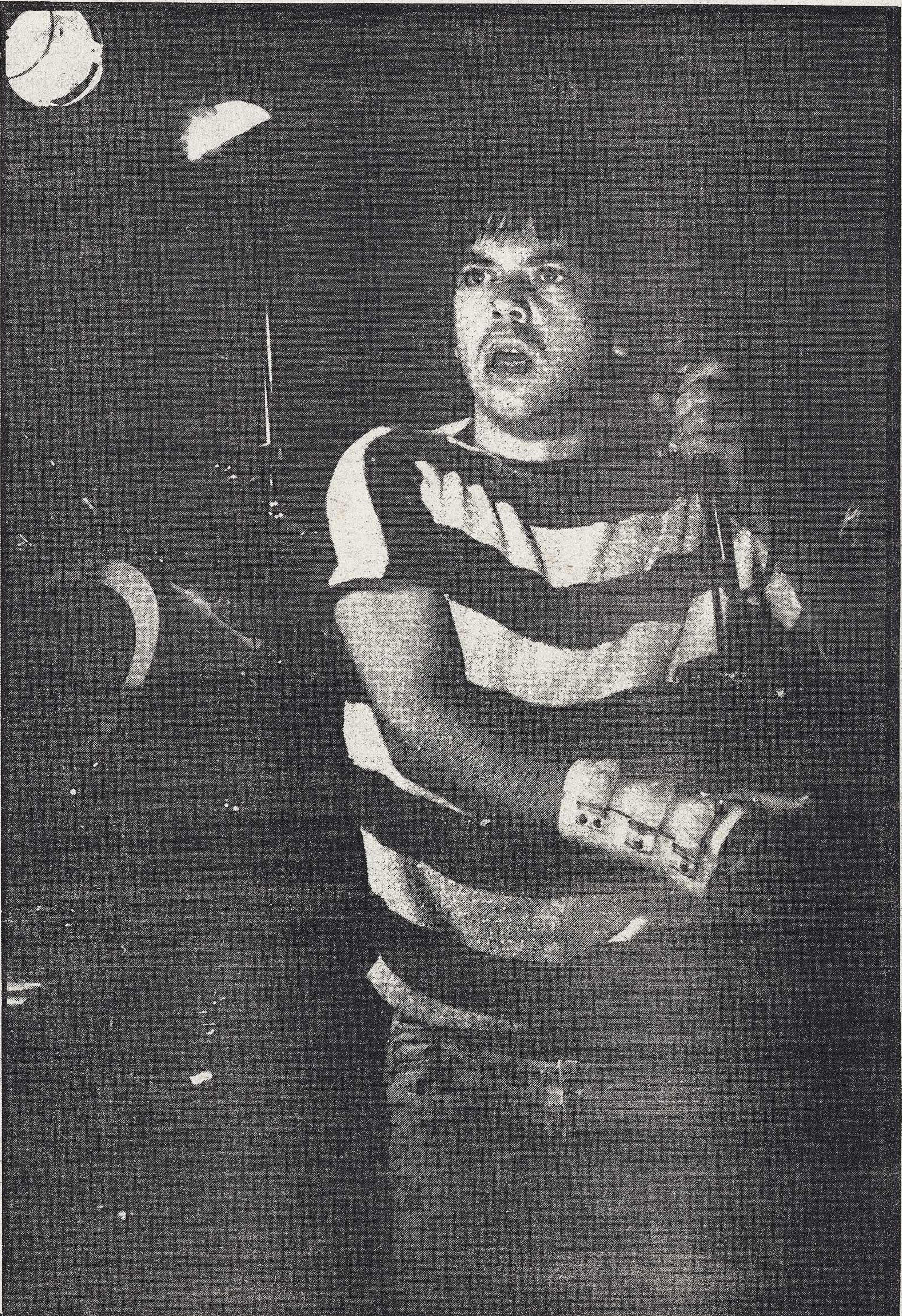
The familiar intonation of 'Sound Of The Suburbs' rang out, the riffs rising to an exuberant crescendo, to be quickly followed by 'Chelsea Nightclub'.

The Members did a quick turnabout in the dressing room and were back onstage almost immediately, launching straight into 'Solitary Confinement', a tale of bedsits, tube trains, crowds and TVs — dedicated to Jake Burns for some obscure reason. Then Burns promptly joined them onstage for the hammering 'GLC' denunciation, when the noise and the enthusiasm reached a suitable peak.

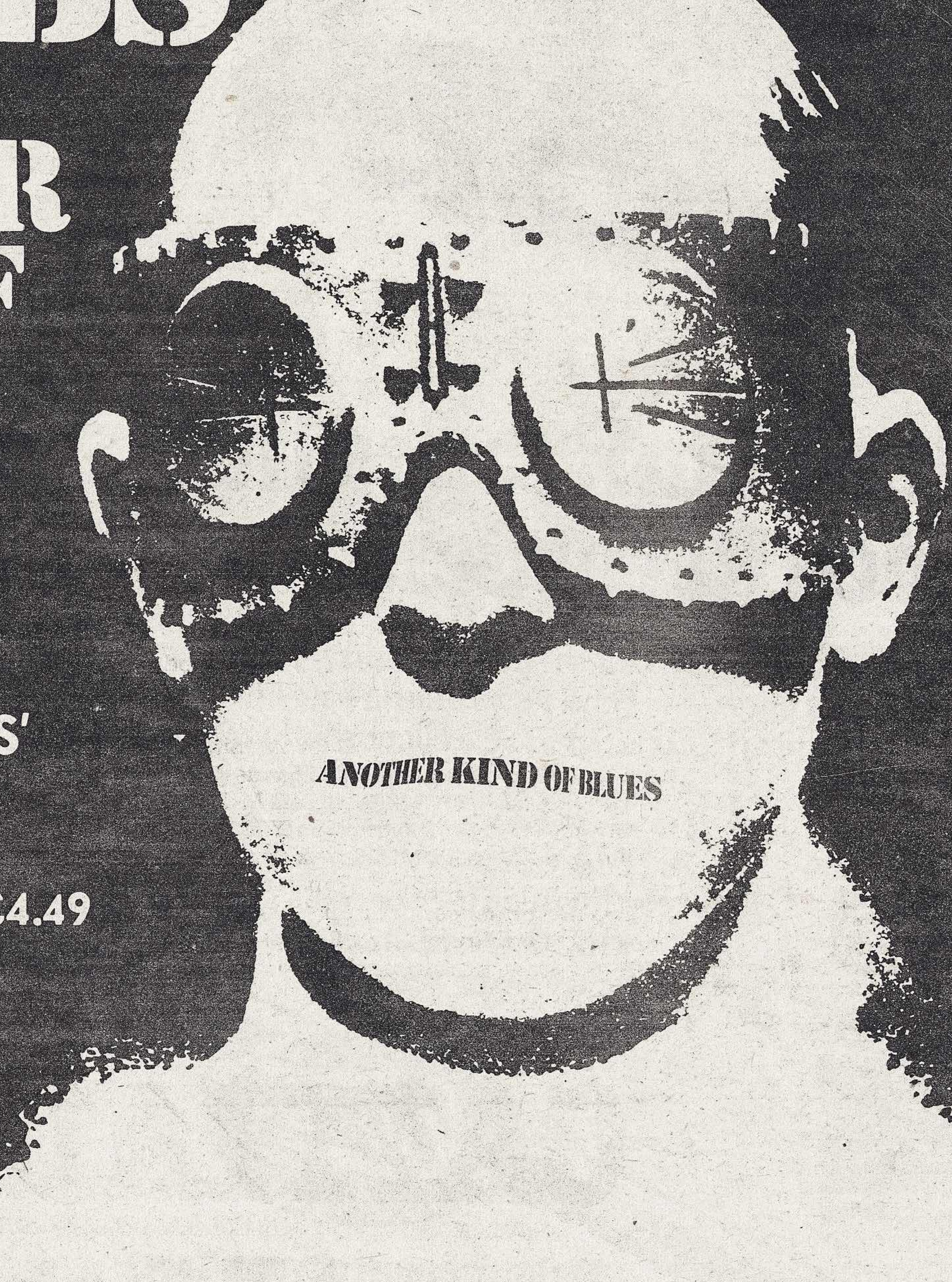
The Members do not lap round the edges of anything, they plunge straight into the middle. It's their versatility and adaptability, their willingness to mix old and new styles, that keeps them floating on top, regardless of the latest music fashion.

Deanne Pearson

The Members Come Down To Earth



Nicky Tesco. Pic: Santo Basone.



U.K. SUBS

NEW ALBUM
ANOTHER KIND OF BLUES

INCLUDES THE HIT SINGLES
'STRANGLEHOLD'
'C.I.D.'
'TOMORROWS GIRLS'

A SPECIAL SUB PRICE ALBUM AT £4.49
CASSETTE £4.99

LIMITED EDITION AVAILABLE IN BLUE TRANSLUCENT VINYL

Marketed by
GEM
Records & Tapes

Album GEMLP 100. Cassette GEMK 100.

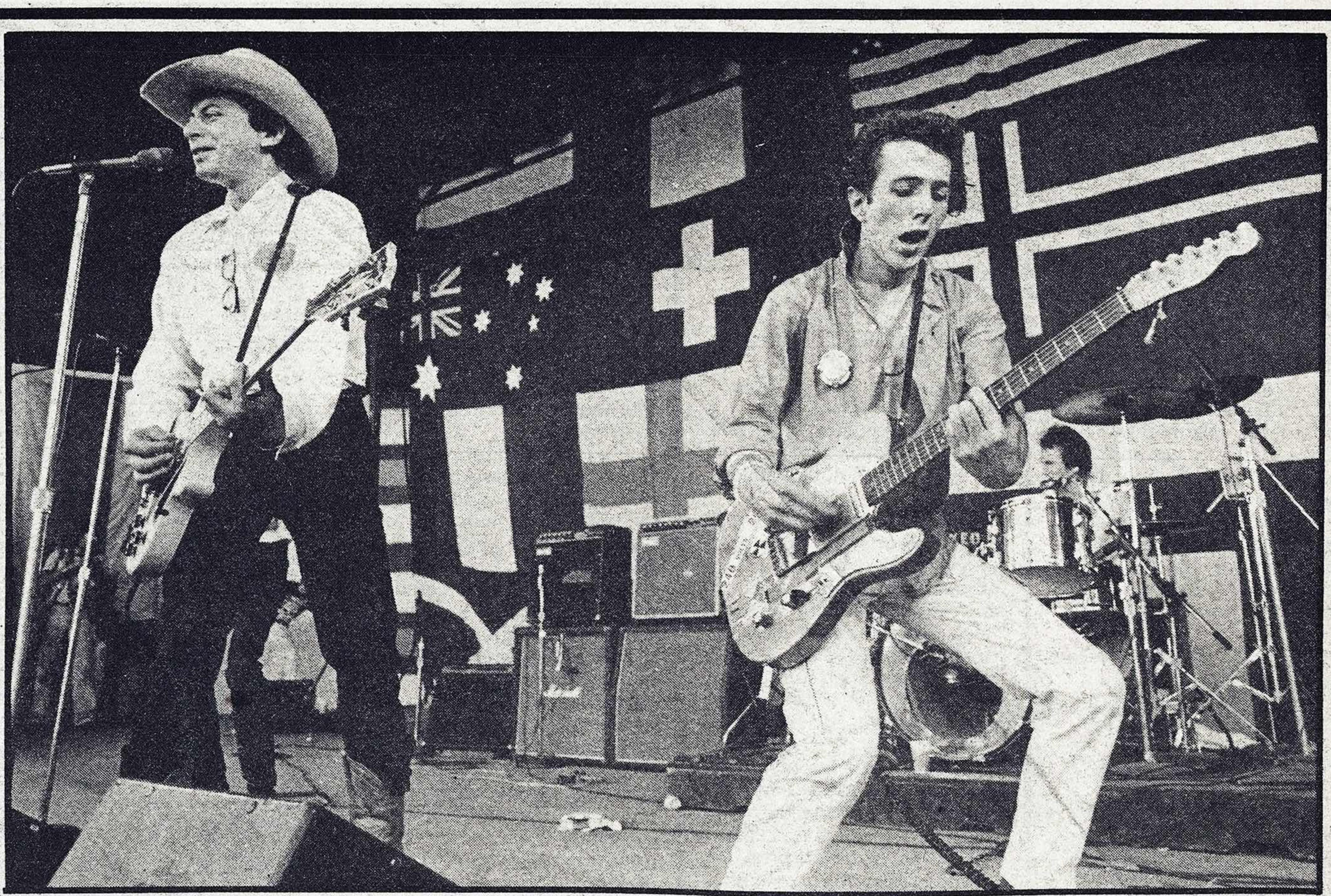
U.K. SUBS TOUR

SEPTEMBER
29 Bradford — *St Georges Hall*
30 Poole — *Arts Centre*

OCTOBER
2 Nuneaton— *77 Town Club*
5 Carlisle — *Market Hall*
7 Dunfermline — *Kinema*
8 Colne — *Union Hotel*
9 Leeds — *Fan Club*
10 Manchester — *University*
12 Newport — *Shropshire Village*
13 Nottingham — *Sandpiper*
14 Jacksdale — *Grey Topper*
15 Great Yarmouth — *Star and Garter*
16 London — *Marquee*
17 London — *Marquee*
18 London — *Marquee*
19 Scarborough — *Penthouse*
20 Middlesbrough — *Rock Garden*
23 Birmingham — *Digbeth Civic Hall*
25 Port Talbot — *Troubadour*
26 Retford — *Porthouse*
27 Glasgow — *Strathclyde University*
29 Sheffield — *Penthouse*

NOVEMBER
1 Hull — *Wellington*
2 Newcastle — *Mayfair*
8 Portsmouth — *Locarno*
9 Guildford — *Surrey University*

The death of a hippie's dream



The cowboy and the punk: Joes Ely and Strummer. Pic: Chester Simpson.

Tribal Stomp II

Monterey

What if they threw a Woodstock and nobody came?

It was called "Tribal Stomp II" and it was held at the Monterey Fairgrounds, site of the legendary 1967 Monterey Pop Festival — the first major outdoor rock festival; the one that set the rock and roll world on its ear with performances by The Who, Jimi Hendrix, Otis Redding and Janis Joplin, projecting those artistes into the international spotlight.

The idea was to combine the best of Woodstock, the Monterey Pop Festival and the free "tribal stomps" which were held in Golden Gate Park in San Francisco in the mid '60s.

Of course, "Tribal Stomp II" wasn't free. But The Clash, Robert Fripp, The Mighty Diamonds and Joe Ely, as well as Maria Muldaur, The Persuasions, Big Mama Thornton, The Chambers Brothers and reformed versions of Country Joe and the Fish and The Blues Project with Al Kooper were booked. Films, seminars, a batch of lesser known bands and "continuous live entertainment on the grounds" were promised.

It was a hippie's dream.

But, like vacant eyed acid casualties, only the faintest glimmer of the community, hope, hippy utopia and cultural revelation that flourished briefly in the late '60s could be felt at Monterey.

Probably a combination of factors — high admission prices, a two hour-plus drive from the closest major city and no real headliners — kept the crowds away.

On Saturday, only 500 people shuffled about the fairgrounds as the Soul Syndicate (a Jamaican reggae band) settled into a slow groove inside the 12,000 capacity arena. The music was hot and sluggish, and it did little to make the sight of a scant few hundred bodies in the huge, empty and dusty arena anything but depressing.

The concert took a slightly more upbeat turn when Joe Ely hit the stage and tore into his peculiar brand of C&W/rockabilly. Wearing a big cowboy hat, white cowboy shirt with silver spangles down the front and tan pants stuffed into black cowboy boots, Ely created the feeling of a Texas state fair for the 45 minutes he was on.

How ridiculous the whole idea of a '60s festival in the late '70s really was became abundantly clear when The Clash, arguably the greatest rock and roll band currently intact, took the stage.

As Mick Jones launched into a blaze of raw guitar, Joe Strummer — looking truly like rock and roll incarnate with a flaming pink shirt (collar up), tight white pants and hair greased back like Gene Vincent — spat out the lyrics to 'I'm So Bored With The USA'. Although only about 500 fans crowded the stagefront, The Clash played as if the show would make or break them.

Strummer was so into it that he fell back into Nicky Headon's drum kit and had to be pulled up by a couple of roadies. And when a fight broke out between a cowboy hatted hippie and a short haired punk, Strummer leaped off the stage, broke up the fight to the crowd's applause, and then continued playing.

They ran non-stop through their classics: 'Complete Control', 'Clash City Rockers', 'Career Opportunities', 'Janie Jones', 'What's My Name', 'Garageland', 'Police And Theives' and 'Safe European Home', as well as new songs like 'London Calling', 'Working For The Clampdown,' 'Armageddon' *("A lot of people won't get no justice tonight/A lot of people gonna have to stand up and fight,"* sang Strummer, waving a drum stick threateningly) and a batch of others. The military rhythms, staggered guitar lines and guttersnipe vocals defined the wrath and frustration of the late '70s in a way that showed just how inappropriate the hippie affectations of the Tribal Stomp really were.

So why did the Clash come?

Drinking a beer after their performance in the back of a small camper, Strummer said, "We heard Peter Tosh, The Mighty Diamonds and Joe (Ely) were playing it and that sounded good to us. We really wanted to play with Joe."

In fact, the highlight of the entire two days came when, for an encore, The Clash brought Joe Ely out and they ripped into Ely's Jerry Lee Lewis inspired 'Fingernails'.

Featuring a totally gone rockabilly vocal by Ely, some classic Chuck Berry guitar riffing from Jones and a solid rhythm section courtesy of Nicky Headon, Paul Simonon and Strummer, the song seemed symbolic of the link between The Clash's modern rock vision and their acknowledged roots in the classic rock of Presley, Berry and Jerry Lee.

That night, scarcely 400 people huddled in the cold on a small platform in front of the stage while Nick Gravenites, Lee Michaels and Peter Tosh performed. Tosh was cut short after only five songs due to a local curfew.

The Persuasions had cancelled out and Maria Muldaur didn't perform; no explanation was given. The Blues Project was also a noshow. On Sunday, it was left to The Mighty Diamonds and Robert Fripp to give the slim crowd some music to remember. (Canned Heat, Country Joe, and Dan Hicks limped through their sets.)

Like all the hippie pipe dreams, this one came to nothing. What if they threw a Woodstock and nobody came?

They did and they didn't and it was a drag.

Michael Goldberg

.VICAR SHOUTS AS LIGHTS GO OUT...STOP.

1
C90
EMI
HI-FIDELITY

Turn three blank tapes into a Video Recorder.

In every EMI Triple pack of Hi-Fidelity cassettes exclusive to Boots, you'll find an entry coupon for a competition. The prize is a Ferguson Videostar Recorder and 5 hours of free video tape.

Our Special Triple Pack costs only £3.99, so as well as saving 78p,* a video recorder could be yours for nothing.

And that's quite a bargain when you consider the excellent sound quality you'd always expect from EMI cassettes.

Remember, Boots stock a wider range of blank cassettes than anyone else. So keep listening for our other great offers.

Boots for more ways to enjoy your leisure.

EMI CASSETTE HI-FIDELITY
EMI CASSETTE HI-FIDELITY
WIN
Video Recorder
C90
EMI CASSETTE TRIO PACK

*Available at most Boots Audio Departments while special marked packs last. (Normal retail price of single pack is £1.59).

Boots

Make the most of your Boots.

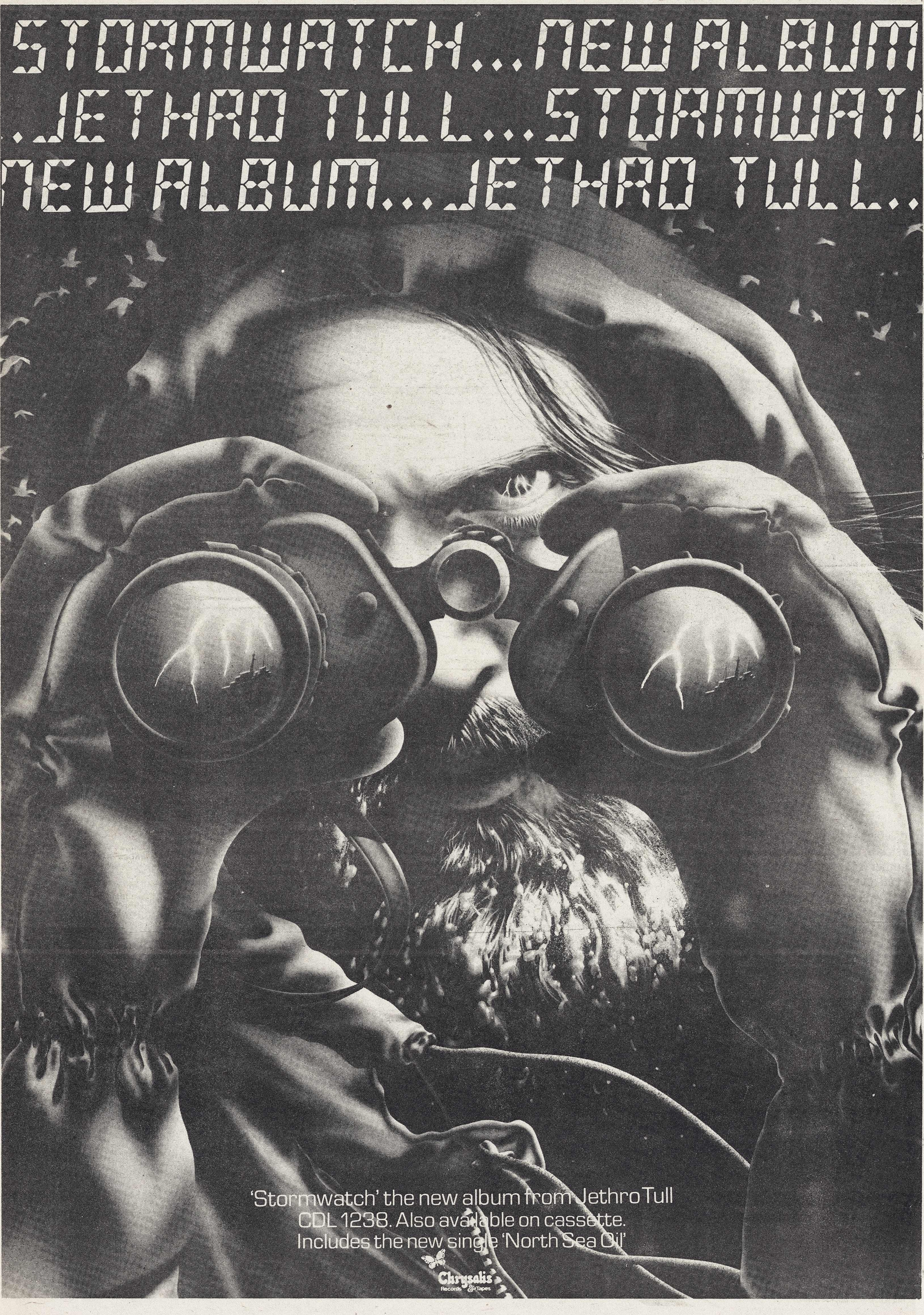
Would you use another drummer's toothbrush?

By gum, no. Because it's personal.
Like your Premier outfit, that you build up from the world's greatest range of options. To suit just you.
Possessive.
It's the way you'll feel about your Premier outfit.
And that's the tooth.

PREMIER
MADE IN ENGLAND

With Premier, your outfit is *your* outfit.

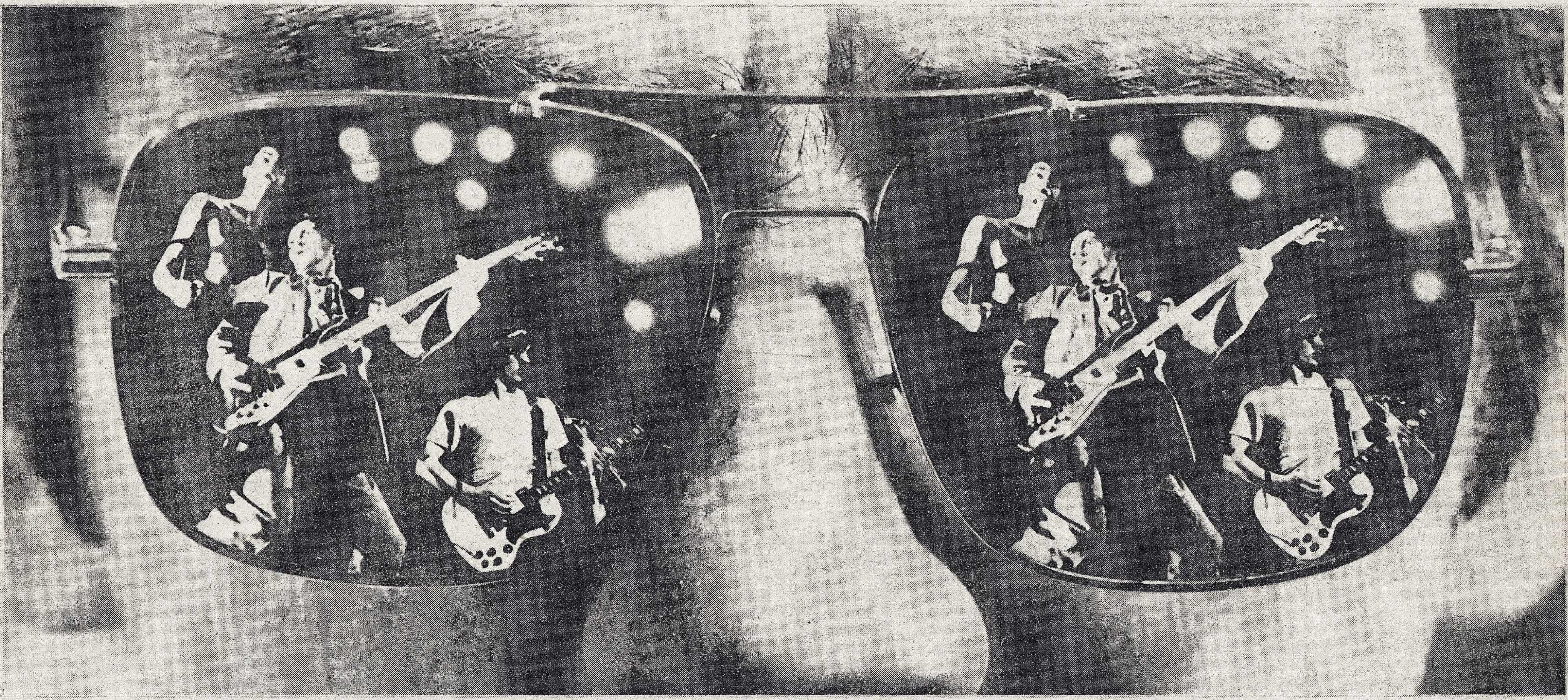
The Premier Drum Co Ltd, Blaby Road, Wigston, Leicester LE8 2DF England


STORMWATCH...NEW ALBUM
..JETHRO TULL...STORMWAT
NEW ALBUM...JETHRO TULL...

'Stormwatch' the new album from Jethro Tull
CDL 1238. Also available on cassette.
Includes the new single 'North Sea Oil'

Chrysalis
Records & Tapes

See it happen. The new paper exclusively for musicians.



Musicians Only is written directly for the playing musician. If you want to know what Donna Summer thinks about men, marriage and dieting —read another paper.

But, if you want to know what's going on with gear, musicians and instruments—this is the first weekly to give you the facts. We cover the gig scene in depth and check out what's happening on the studio front in Studio Monitor. The gear reviews aren't all charts and graphs—we're writing for musicians not technocrats. And our journalists (we've even signed Chris Welch) are playing musicians, plus a little pro muscle from mates like Rick Wakeman, Carmine Appice, Andy Pask and many more.

We've got unbiased coverage of rock, jazz, folk, reggae and c&w. And plenty of space on the page for new bands as well as the stars. We're publishing weekly—so above all else here's a paper that's alive, vital . . . and never more than 7 days old.

And that's important.

So important we're making damn sure you know that we're on the streets now! So make sure your newsagent gets you a copy.

*This week's Studio Monitor—London's Easy Street.

Road Tests on: Schecter 'Strat' & Yamaha acoustic guitars and the Roland Promars synth.

Every Wednesday

MUSICIANS ONLY

20p

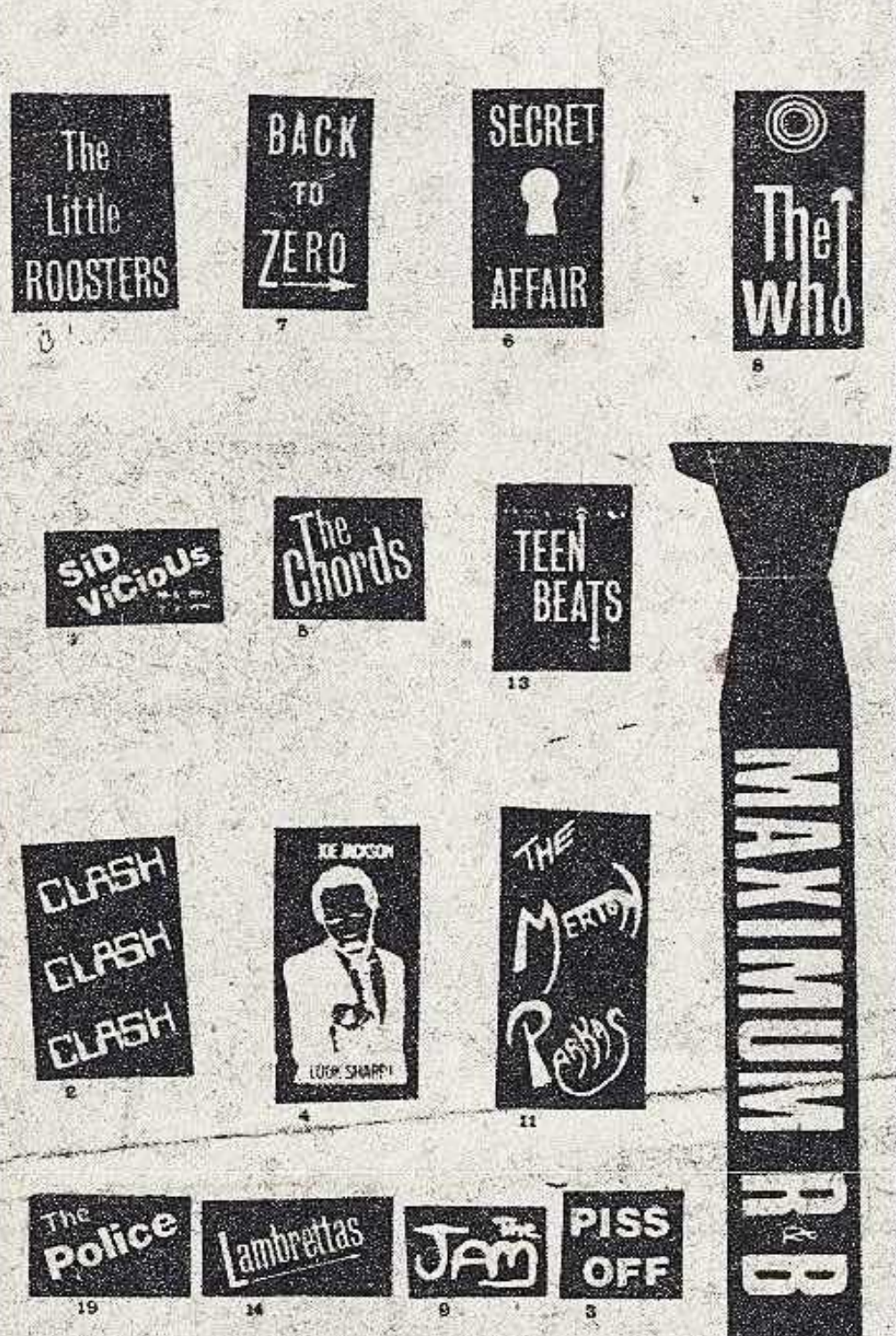
...plug in and read

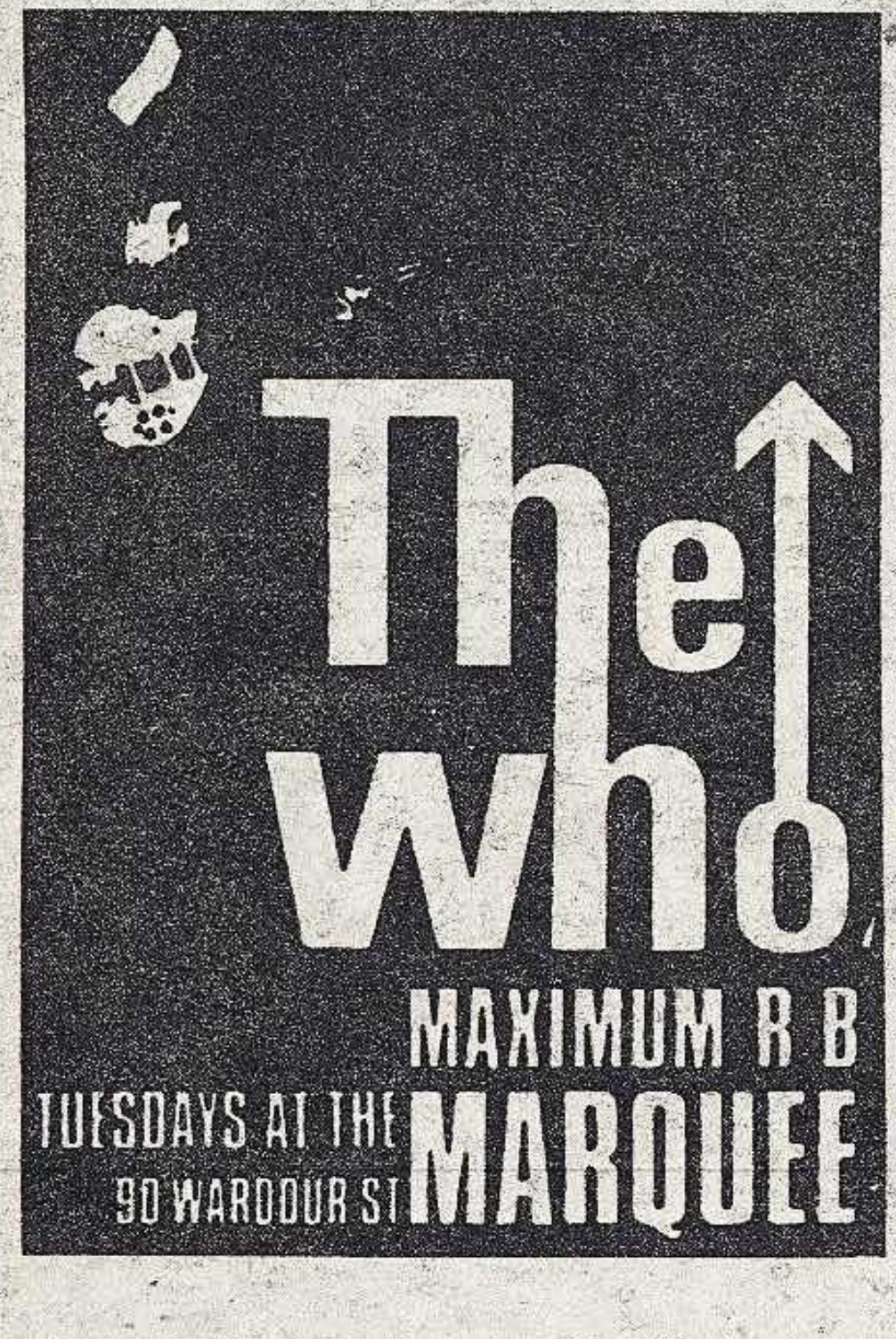
MOD INTERNATIONAL

TOP 20 MAXIMUM STRAIGHT TIES

1. (1) THE JAM........................(logo)
2. (2) THE WHO........................(logo)
3. (3) SECRET AFFAIR............(logo)
4. (5) THE POLICE...................(logo)
5. (—) SPECIALS......................(logo)
6. (—) LAMBRETTAS.............(logo)
7. (8) BACK TO ZERO.............(logo)
8. (7) SID VICIOUS.......(logo+date)
9. (6) CHORDS..........................(logo)
10. (9) PISS OFF........................(Logo)
11. (—) CLASH.........................(logo)
12. (—) JOE JACKSON ...(pic+logo)
13. (—) MERTON PARKAS.......(logo)
14. (—) LITTLE ROOSTERS.......(logo)
15. (—) TEENBEATS.................(logo)
16. (—) MAXIMUM R&B..........(logo)
17. (—) QUADROPHENIA.........(logo)
18. (—) R & R SWINDLE..........(logo)
19. (—) MADNESS....................(logo)
20. (—) THE SELECTOR............(logo)

All ties White Print on Black/Red
***£1.75** + 15p (p&p)*


The Little ROOSTERS
BACK TO ZERO
SECRET AFFAIR
The Who
SID ViCiOUS
The Chords
TEEN BEATS
MAXIMUM R&B
CLASH CLASH CLASH
JOE JACKSON
LOOK SHARP!
THE MERTON PARKAS
The Police
Lambrettas
The JAM
PISS OFF


The Who
MAXIMUM R B
TUESDAYS AT THE
90 WARDOUR ST
MARQUEE

QUADROPHENIA POSTER

Only 75p + 35p P&P

WHO ON NEW LABEL*
'SUBSTITUTE'
ON reaction
* NOW ON SALE!
PETE TOWNSHEND
A NEW ACTION PRODUCTION
DISTRIBUTED BY POLYDOR RECORDS LIMITED

*All posters only **75p** + 35p (p&p)*

The Who
MAXIMUM R B
TUESDAYS AT THE
90 WARDOUR ST
MARQUEE

T-SHIRT. State size S/M/L
Only / £3 each + 25p p&p

Maximum Speed Issue No 8 out now send 35p + large S.A.E.

Send Postal Order or cash to
MOD INTERNATIONAL
71 Buckley Close, Hove,
E. Sussex BN3 8EU.

Trade And Group Enquiries most welcome

New Designs

Big 2½" Photo Badges
Monochrome (either black or blue)
ONLY 30p EACH From:

THE OPTIC ARCHITECT

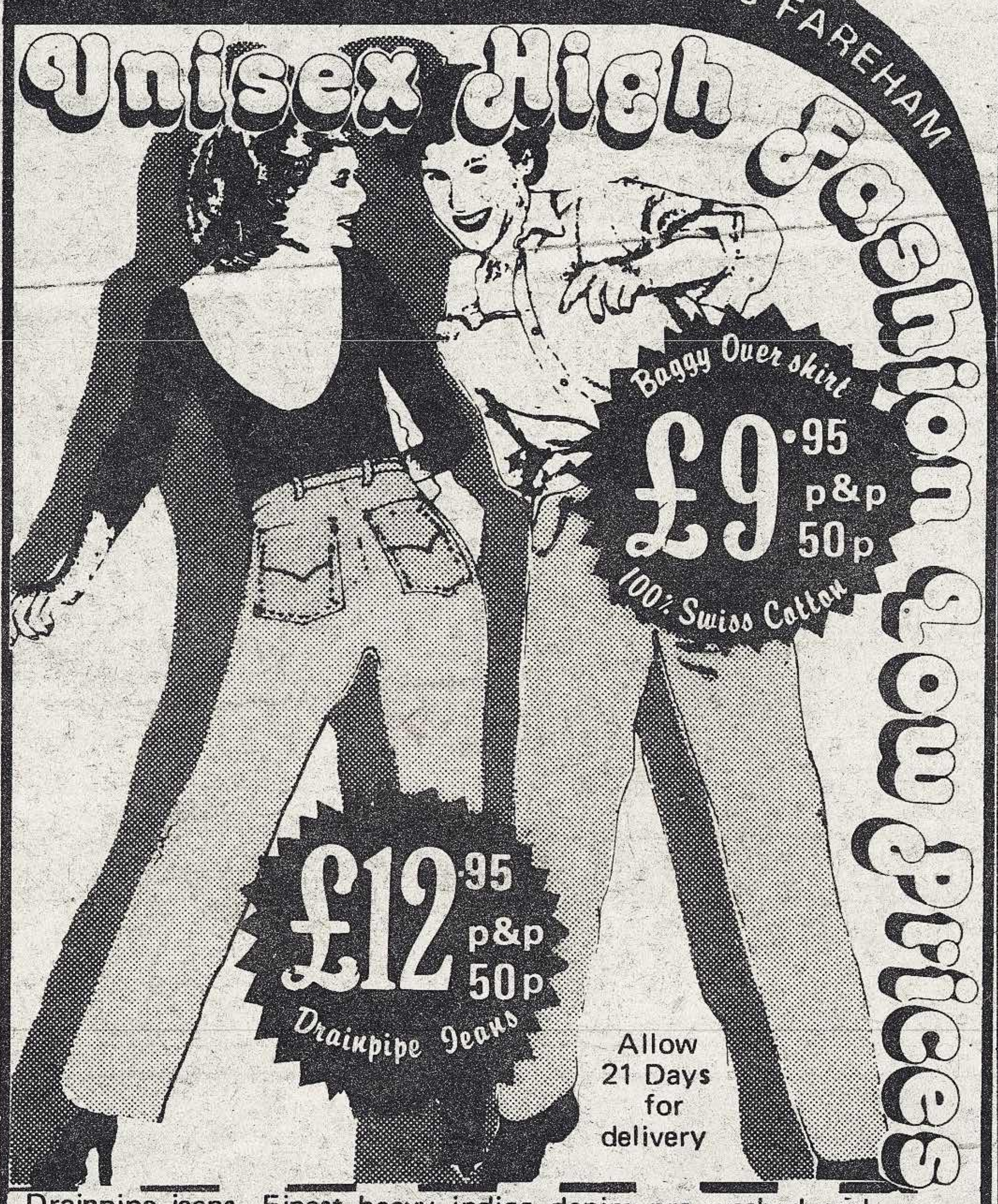
The Who (Daltrey) — AC/DC — Squeeze (Jools)
—
ELTON — Tourists (Annie) — POLICE
and many more — See classified ad for list and address

TO ADVERTISE IN THIS SECTION, PHONE

01-261 6172

D & M SUPPLIES, No 5 ANJOU CRES FAREHAM

Unisex High Fashion Low Prices


Baggy Over shirt
£9·95 p&p 50p
100% Swiss Cotton
£12·95 p&p 50p
Drainpipe Jeans

Allow 21 Days for delivery

Drainpipe jeans. Finest heavy indigo denim pre washed and shrunk! Full riveted. One leg length. 14"/15" bottoms.

JEANS WAIST	26	27	28	29	30	31	32
EQUIVALENT LADIES	8	9	10	11	12	13	14
TICK IN BOX							

Shirt Colour	✓	Chest Size	✓
Off White		ES/34	
Mushroom		S/36	
Mid Brown		M/38	
Jungle Green		L/40	
Sand		*money back if not satisfied*	

Name ....
Address ....
....
Enclosed £ ....

To: D & M SUPPLIES
No 5, ANJOU CRESCENT,
FAREHAM, HANTS.

Say it on a Say Shirt
Now! Minimum Order Only 10 Items
The Old Thatch Inn
Cheriton Bishop
Devon
Samuel Pepys
BIONIC BOTHAM
SCOUTING
R.A.F. ALDERGROVE
GRAB AIR
AIR MOVEMENTS
HMS GLASGOW
D 88
I'm a ... Freak

Your own design on top quality Sweat Shirts, T Shirts, Hooded Sweat Shirts and Track Suits. Ideal for club, college, regiment, pub, team,-etc.

- ONLY 10 GARMENT MINIMUM ORDER.
- NO CHARGE FOR ARTWORK OR SCREENS.
- DIRECT SCREEN PRINTING-NOT TRANSFERS.
- UP TO 6 COLOUR PRINTING.
- ALL SHIRT SIZES & COLOURS AVAILABLE.
- FAST SERVICE - APPROX 2 WEEKS.
- MONEY BACK GUARANTEE.

MA 30/5/79

FOR FREE BROCHURE:—
Say Shirts Ltd
Dept NME
130 HEATHFIELD
INDUSTRIAL ESTATE,
HONITON,
DEVON,
Tel: HONITON (0404) 41148.

T-SHIRTS

PRINTED ALL OVER
LOTS OF COLOUR ON
WHITE T-SHIRT

1. SID/BOLLOCKS

COSH THE INNOCENT
SEX PISTOLS

2. COSH THE INNOCENT

SEX PISTOLS

3. SOMETHING ELSE

SUPPORT THE
POLICE!

4. SUPPORT THE POLICE

5. THE CLASH

£3 + 35p P&P
State size: S/M/L

Send Postal Orders or Cash to:—

APOLLO
BASEMENT STUDIO,
33 NORTON ROAD,
HOVE, SUSSEX
BN3 3BF
(DON'T FORGET YOUR ADDRESS)

MUSIC STAR BOOKS

DIRECT FROM JAPAN!

CRAMMED WITH STUNNING PHOTOGRAPHS
MANY PREVIOUSLY UNPUBLISHED

LED ZEPPELIN
£5.95
£10 each
£6·50 each
ROCK
KISS
DAVID BOWIE

over 70 LED ZEPPELIN DE-LUXE FORMAT PHOTOGRAPHS

ELVIS ON TOUR ★ ELVIS PRESLEY

FANTASTIC! RUNAWAYS ★★★ KISS

★★ DAVID BOWIE 6 PICTURE FOLD-OUT 80p ★★

JAPANESE MAGAZINES All packed with COLOUR and BLACK and WHITE PHOTOGRAPHS!

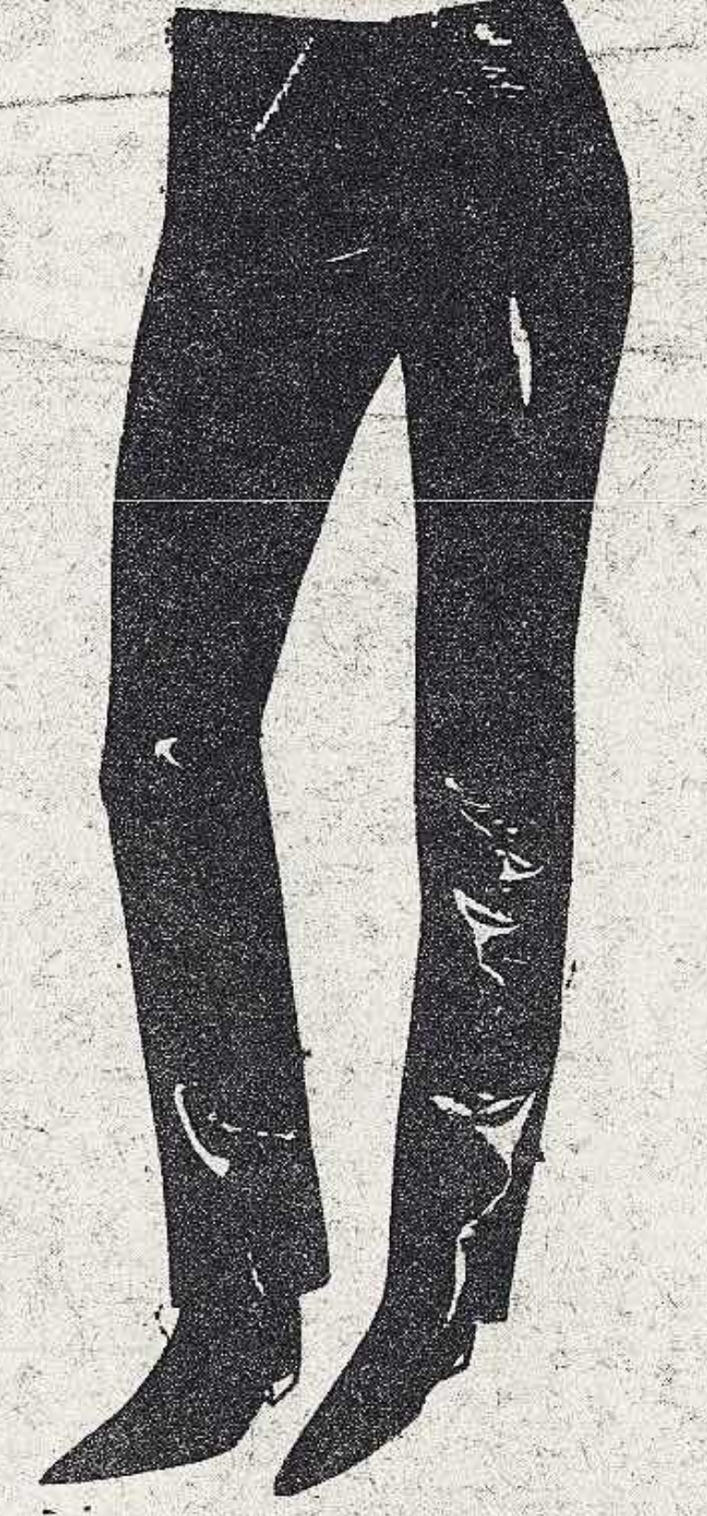
over 60 *OTHER TITLES AVAILABLE TITLES INCLUDE* •BRUCE LEE •JAMES DEAN •MARILYN MONROE

FREE LISTS WITH EVERY ORDER
UNITED KINGDOM — POST FREE
PAYMENT — CHEQUES OR P.O.'S

EUROPE/USA EIRE ETC. — P & P £1 PER ITEM
PAYMENT — CASH (NOTES ONLY) OR INTERNATIONAL CHEQUES/MONEY ORDERS ONLY. PAYABLE IN ENGLISH POUNDS, THROUGH AN ENGLISH BANK TO SIP

★ *FOR FULL LISTS SEND* 50p *PLUS* 9"x7" *S.A.E. — TRADE ENQUIRIES WELCOME* ★

TO: S.I.P. (DEPTNM2) 28 WOODSTOCK RD, LONDON N4 3EX



THE LATEST PUNK GEAR

CLASH JEANS (Bondage Style) Lots of pockets and zips. Colours: Black, Red, Grey or Khaki. Sizes: Mens 24"—38" W, Girls 8—18.
£9.90 + *60p P&P*

P.V.C. STRAIGHTS in the following colours: Black, White or Pink. Sizes: Mens 24"—38" W. Girls 8—18.
£6.90 + *60p P&P*

The same style straights also available in cotton drill. Colours: Black, Grey, Khaki, Navy, Maroon, or Green. State alternative colour if possible. Sizes: Mens 24"—38" W, Girls 8—18
£6.90 + *60p P&P.*

Money back guarantee if goods are returned unworn within 7 days. Callers welcome Friday and Saturday only. Send cheques and P.O.s to Dept N.

MAINLINE (N), 51 TWO MILE HILL ROAD, KINGSWOOD, BRISTOL BS15 1BS.
Callers welcome Friday & Saturday only

Superstar Photographs

10" x 8" Black & White Glossy Photos

Trade and Export Enquiries Welcome

Any 3 for only £1·20 plus 20p post & packing

103 Sham 69

30 Sex Pistols

115 Sex Pistols

98 Jam

56 Boomtown Rats

105 Sting/Police

107 GENERATION X

118 Gary Numan

111 Kate Bush

117 Sid Vicious

113 CLASH

31 Johnny Rotten

34 Clash

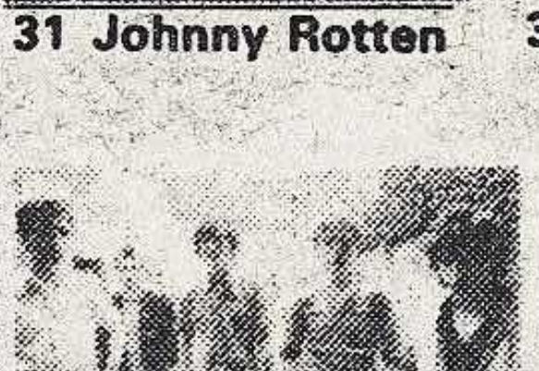
110 SEX PISTOLS

116 Sid Vicious

100 Blondie

83 Blondie

93 Sid Vicious



120 Undertones

91 Bob Geldof

50 Damned

119 Buzzcocks

96 Sid Vicious

Please rush me the following 3 photographs:

Subject	Catalogue No.
1.	....
2.	....
3.	....

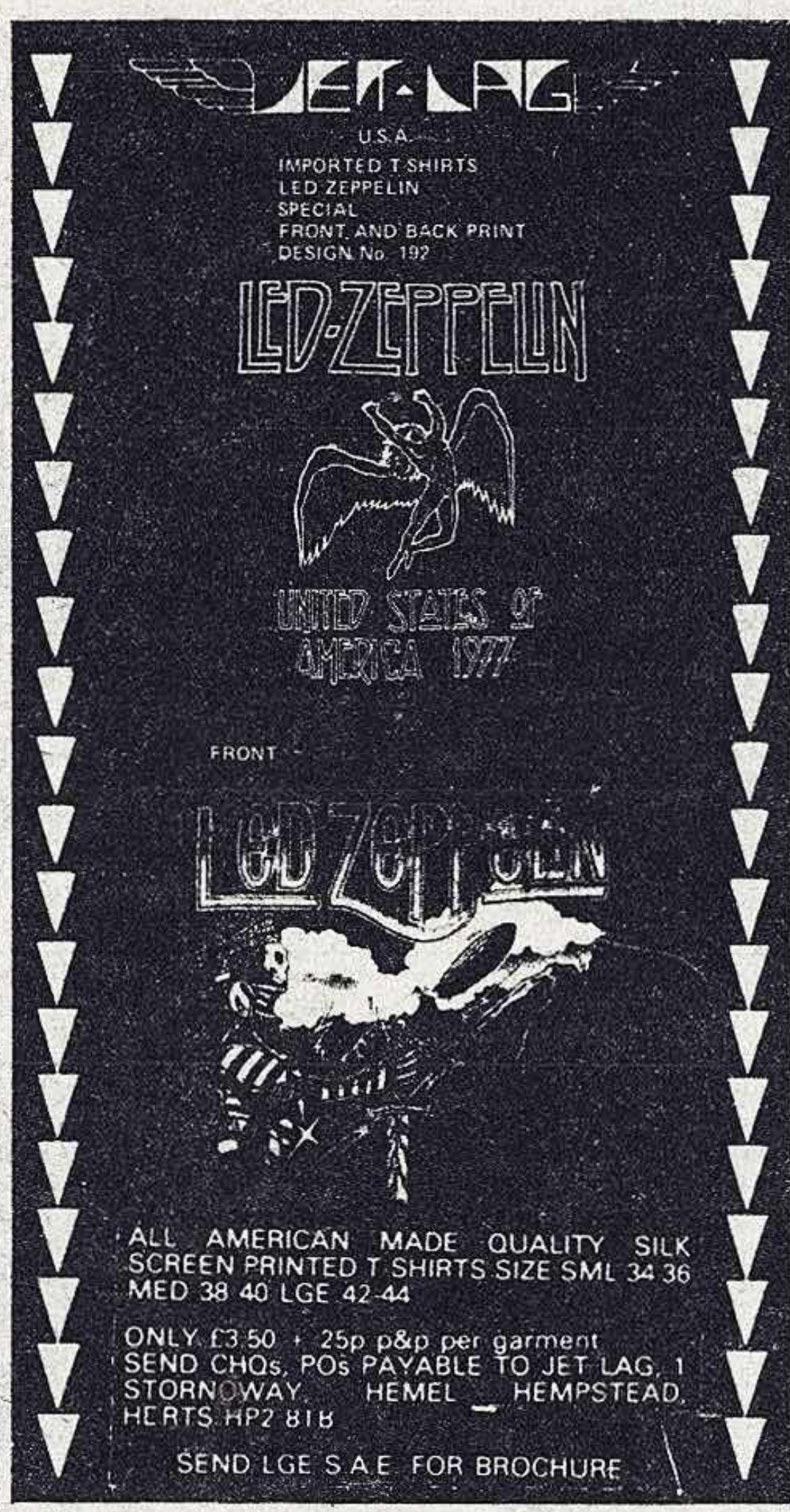
To avoid delay please indicate substitute choice should we be out of stock of any one subject ....
I enclose Cheque/Postal Order for £1.40 (which includes 20p P & P)
Name........................
Address........................
....

Return to Anabas Products Limited,
Chesham Close, Cedar Road, Romford, Essex RM7 7EX, England. Dept NME54

SUPERIOR QUALITY
ROCK STAR BUCKLES
ONLY
£1.90
OR COMPLETE WITH BELT
£2.90
3½" × 2½"

Other titles available: Led Zeppelin, Eagles, David Bowie, Elvis (Face), Queen, Blondie, Pink Floyd, Abba, Stranglers, Genesis (Logo), AC/DC, Status Quo, Boomtown Rats, Sex Pistols, Bee Gees, Black Sabbath, ELO, Rainbow, Yes, The Who, Bob Dylan, Thin Lizzy, Genesis (Girl), Elvis (Logo).
Send money plus suitable size SAE to:

BENTSLEATHER (NME3)
45 CHURCH LANE, WHITWICK
COALVILLE, LEICS



JET-LAG
U.S.A.
IMPORTED T SHIRTS
LED ZEPPELIN
SPECIAL
FRONT AND BACK PRINT
DESIGN No. 192

FRONT

ALL AMERICAN MADE QUALITY SILK SCREEN PRINTED T SHIRTS SIZE SML 34 36 MED 38 40 LGE 42-44

ONLY £3.50 + 25p p&p per garment
SEND CHQs, POs PAYABLE TO JET LAG, 1 STORNOWAY, HEMEL HEMPSTEAD, HERTS HP2 8TB

SEND LGE S.A.E. FOR BROCHURE

LEATHER
Jeans

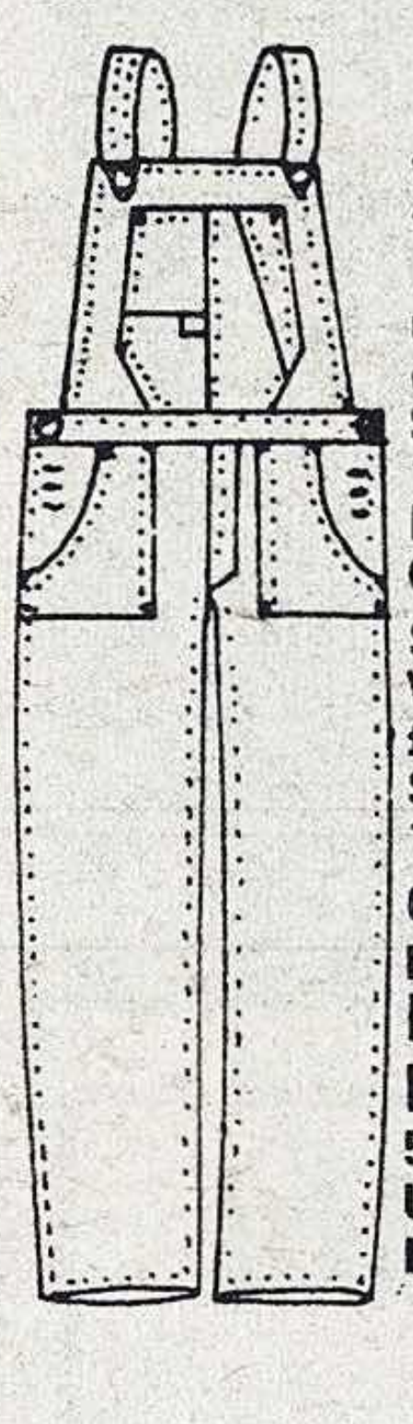
Send for our exciting FREE **LEATHERWEAR CATALOGUE** NOW and see our range of leather jeans, waistcoats, jackets, skirts and accessories. Write or phone 0533 530886 or, after office hours, use our Ansafone service, simply give your name and address and we will send you a catalogue within 24 hours.

Telephone **0533 530886**

BARCLAYCARD VISA

SHARON KIDSON LTD (NME39)
2 Hotel Street, Leicester LE1 5AW

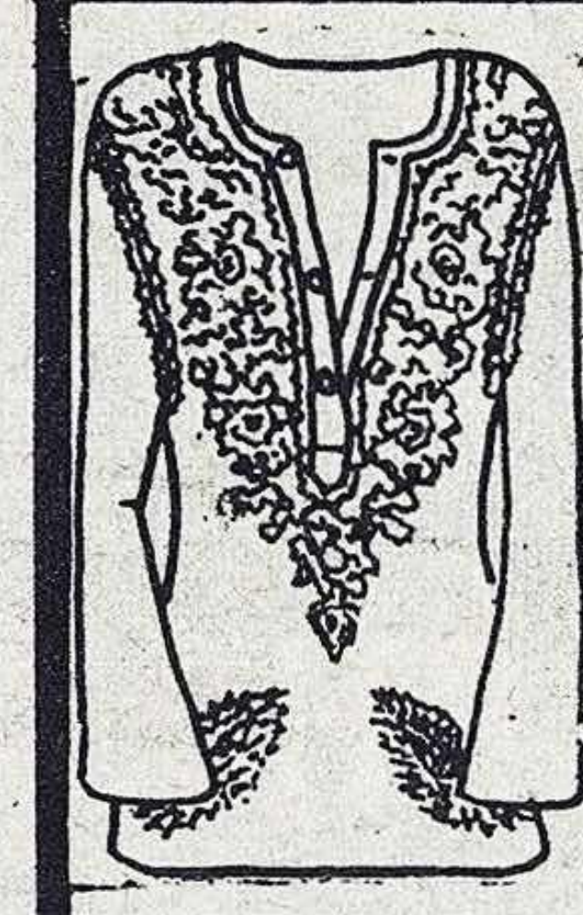
DRIFTERS JEANS
SLACKS LIMITED

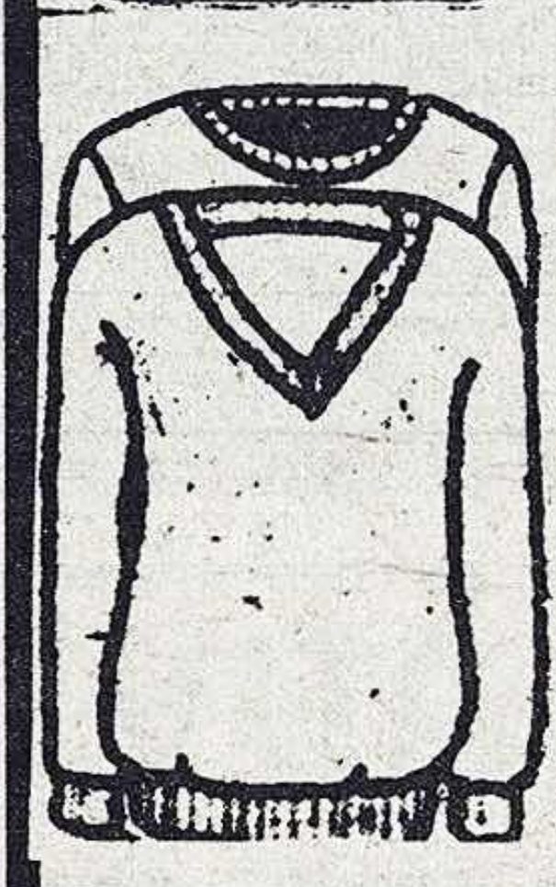


WASHED DENIM BIB 'N' BRACE
14 oz, straight leg unisex fit with white over stitching
Sizes 8/26, 10/28, 12/30, 14/32, 16/34
PRICES £12.99 plus 60p postage

STRAIGHT LEG WASHED DENIM JEAN
£8.99
Sizes 8/26, 10/28, 12/30, 14/32

Cheques and P.O.s made payable to
DRIFTERS (SLACKS) LTD
55 WALLIS ROAD
UNIT S3
LONDON E.9





PRINTED COTTON WRAPAROUND SKIRT £4.80 + 30p P&P
A beauty this one girls, a midi length (approx 30" long), a coloured beige, black, maroon, print of flowers, animals, etc. One size 32"-42" hips.

MAXI LENGTH SKIRT £6.00 + 40p P&P
Same pattern as above and 44" long.

CHEESECLOTH KURTA Only £2.85 + 19p P&P
A good quality white natural cheesecloth Kurta with white embroidery. Chest size 26"-40", girls 28"-42". Him state chest size, her state bust size.

COLOURED EMBROIDERED KURTA £2.90 + 19p P&P
Same style as above but coloured embroidery on a white natural background. Chest size 30"-42', hers 30"-44" bust. Please state your chest/bust size.

FINE COTTON EMBROIDERED KURTA £1.85 + 15p P&P
A very fine cotton kurta in white with coloured embroidery. His 32"-38" chest. Hers: 32"-40" bust. Please state chest/bust size.

COLOURED CHEESECLOTH KURTA £3 + 20p P&P
Same colour background as embroidery. Colours navy, red, black, wine, Khaki, yellow, brown, lilac, pink, light blue, his 30"-40" chest. Hers 30"-42" bust. Please state alternative colour.

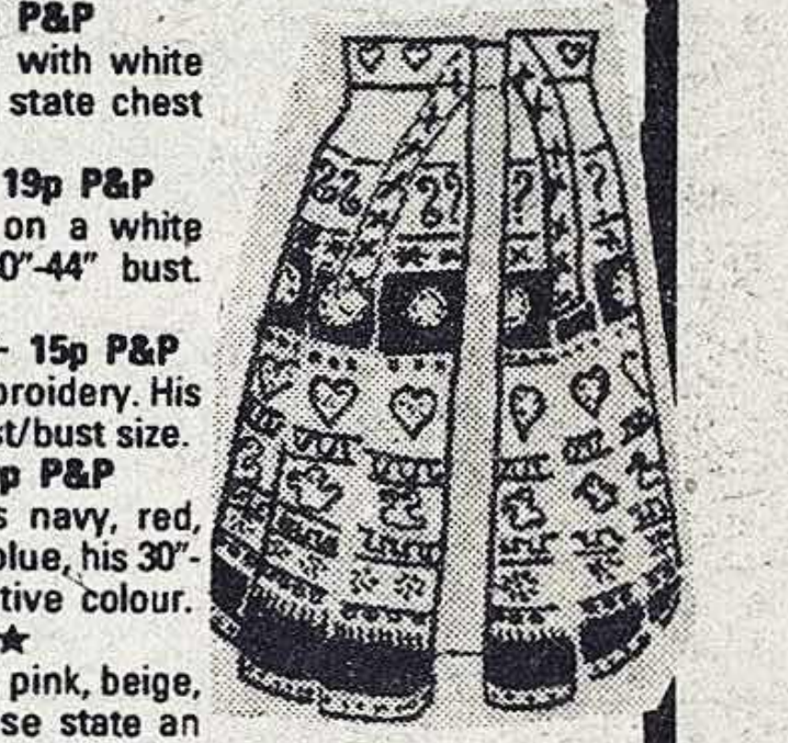
★ "SILK KURTA" £5.20 + 15p P&P ★
In natural white, blue, black, purple, turquoise, red, pink, beige, orange, yellow. All with white embroidery. Please state an alternative colour. Chest 32"-40", bust 32"-42".

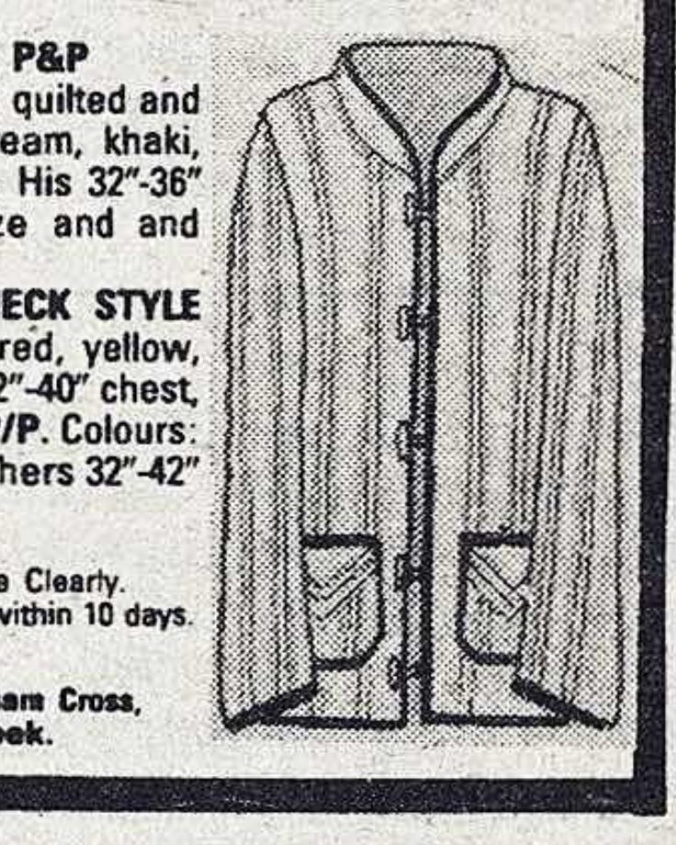
CHINESE QUILTED JACKET £9.30 + 74p P&P
A new'n from Shapes, the Chinese look? A cotton quilted and lined jacket for the colder weather. Colours: cream, khaki, brown, black, beige (with contrasting colour trim. His 32"-36" chest, hers: 32"-38" bust. Please state your size and and alternative colour.

CREW AND V-NECK SWEAT SHIRTS. CREW NECK STYLE £3.65 +35p P/P. Colours: Navy, black, grey, red, yellow, green, white, beige, sky blue, brown, cream. His 32"-40" chest, hers 34"-44" bust. **V-NECK STYLES £3.95 + 35p P/P.** Colours: Black, navy, white, cream, red, beige,. His 32"-42", hers 32"-42" bust. Please state alternative colours.

Postage outside UK Double.
Please Write Your Name, Full Address, Colours and Size Clearly.
All goods can be exchanged or refunded if returned unworn within 10 days.
Send PO/Cheque to

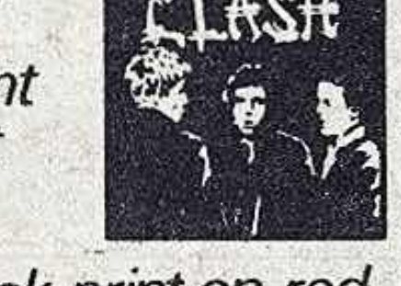
SHAPES (Dept H) 252 High Street, Waltham Cross, Hertfordshire, EN8 N78. Our Shop Open All Week.





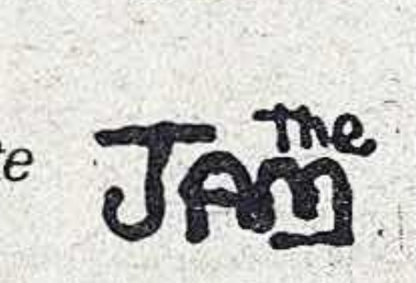
LATEST DESIGNS
AVAILABLE ON TOP QUALITY GARMENTS
T-SHIRTS £2.75 + 30p p&p
SWEATS £4.95 + 40p p&p

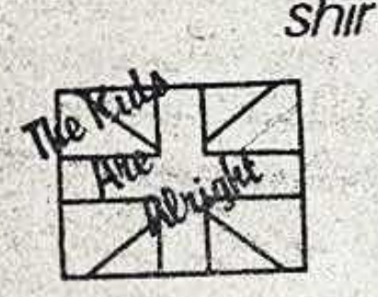
Black print on white shirt



Black and green print on white shirt

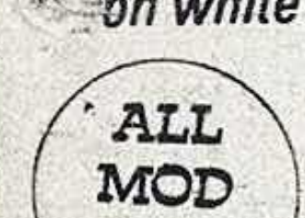
Black and red print on sky-blue shirt





Black print on red shirt

Black print on white shirt



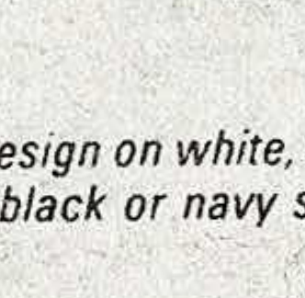
Blue, red and black print on white shirt

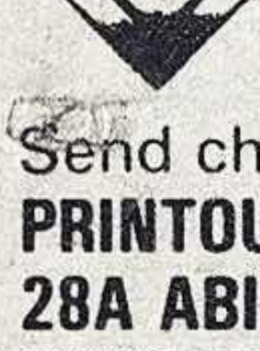
Blue and red print on white shirt

ALL MOD CONS

Black and red print on white shirt

Blue and red print on white shirt TARGET





Glitter design on white, red, yellow, black or navy shirt

Send cheques or P.O's to:
PRINTOUT PROMOTIONS (mo)
28A ABINGTON SQUARE,
NORTHAMPTON.
Please allow 21 days delivery and be sure to state SIZE required.

"HARLEQUIN" FIRST FOR POSTERS, PHOTOS, BOOKS, BADGES
68 ST PETERSGATE, STOCKPORT, CHESHIRE
FREE! ILLUSTRATED CATALOGUE AVAILABLE S.A.E. — FOR — REPLY

PIN-ON BADGES 25p EACH (+ SAE) (NO. OF DIFFERENT IN BRACKETS)

SQUEEZE
CHORDS
WHO (4)
COSTELLO (3)
ELVIS PRESLEY (10)
LED ZEPPELIN (4)
MOTORHEAD (7)
KATE BUSH (2)
BLONDIE (20)
BOWIE (30)
JUDAS PIEST
STONES (4)
POLICE (4)
REZILLOS
HENDRIX
BOLAN (2)
QUEEN (4)
QUO (6)
RAINBOW
STRANGLERS (3)
SHAM (3)
DURY (3)
B52's
DEVO (4)
TUBES
P.I.L. (2)
SIOUXSIE
DYLAN
E.L.O.
ABBA (6)
AC/DC (3)
U.F.O. (4)
LIZZY (4)
B.O.C.
MODS (10)
RATS (4)
NUGENT
CLASH (6)
SABBATH (3)
FLOYD (3)
KISS (3)
GENESIS
JAM (6)
GEN. X (4)
RUSH (4)
BUZZCOCKS (10)

X-RAY SPEX
PENETRATION (2)
MEATLOAF
YES (3)
ROXY (4)
FERRY (3)
OLIVIA
DEEP PURPLE (2)
DUFFO
MADNESS
MEMBERS
TUBEWAY ARMY (4)
NUMAN
SID VICIOUS (4)
RUTS (3)
999
STIFF FINGERS (2)
RAMONES
MOODY BLUES
KATE BUSH (2)

1" DIAMETER CRYSTALS, BEAUTIFUL CLEAR BADGES ON METAL (NO. OF DIFFERENT AVAILABLE IN BRACKETS) 45p EACH + SAE

MOTORHEAD (4)
DEEP PURPLE (2)
ELVIS (3)
RUSH (4)
QUEEN (4)
KISS (3)
ROXY
FERRY
LIZZY (3)
RAINBOW (4)

BOWIE (4)
U.F.O. (2)
AC-DC (3)
ZEPPELIN (3)
SCORPIONS
SABBATH
WHO
VAN HALEN
B.O.C.
JUDAS PRIEST

BOOKS AND MAGAZINES (POSTAGE INCLUDED) EXCLUSIVE TO "HARLEQUIN"

THE RUSH/MOTORHEAD MAG	85p
THE E.L.O. MAG	50p
MARC BOLAN MAG	65p
BLONDIE MAG	65p
SEX PISTOLS MAG	85p
PISTOLS PAPERBACK	95p
LED ZEPPELIN P'BACK	95p
LIFE & TIMES BLONDIE	£1.40
LIFE & TIMES BOWIE	£1.10
LIFE & TIMES FRANK ZAPPA	£1.10
LIFE & TIMES LOU REED	£1.10
BOWIE WORDS & PICS	£2.75
BLONDIE POSTER MAGS (2 DIFF)	£1.00
ELVIS MEMORIAL MAG	£1.00
SEX PISTOLS FILE	£2.95
SPRINGSTEEN STORY	£2.95
ELVIS IN CANADA	£2.25
ELVIS WELCOME IN TUPECO	£2.25
ELVIS POSTER MAGS (2 DIFF)	£1.00
COMPLETE LED ZEPPELIN	£6.25
ELVIS PHOTO-FILE	1956, '57, '58, '59, '60, £2.25 EACH
COMPLETE LED ZEPPELIN	£6.60

GLOSSY COLOUR ROCK PHOTOS 5" × 4"
SPECIAL OFFER MULTI-PACK

50 DIFF. BOWIE	£20.00
50 DIFF. BLONDIE	£20.00
50 DIFF. ELVIS	£20.00

POST FREE
ALSO

15 DIFF. RUSH	£6.50 (POST 10p)
15 DIFF. BUZZCOCKS	£6.00 (POST 10p)

10" × 8" BLACK/WHITE GLOSSY PHOTOS SET OF 10 DIFF. £7.50 POST FREE
SEX PISTOLS, BLONDIE, BOWIE, KATE BUSH

SALE!
10 × 8 COLOUR PHOTOS ONLY £1.35 EACH. NO. IN BRACKETS INDICATES NO. OF DIFF. AVAILABLE —
ABBA (4) BLONDIE (6) ELVIS (5) BOWIE (10) BUZZCOCKS (5) KATE BUSH (5) OLIVIA (5)

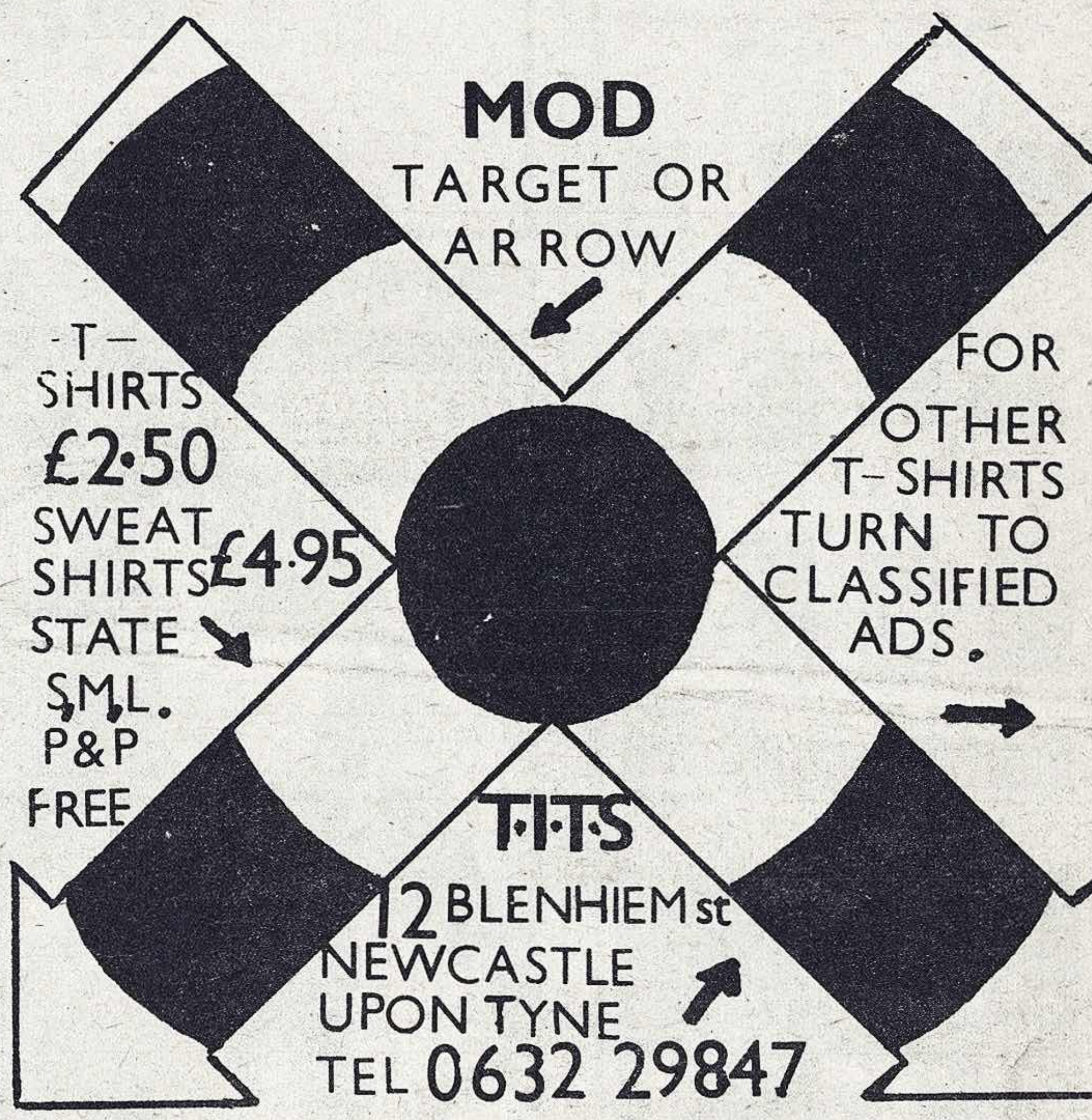
PENDANTS — NEW DISC ON A CHAIN 99p + SAE
PISTOLS
RUSH
QUO
KISS
LIZZY
CANNABIS LEAF
ELVIS
BLONDIE

ALIEN — 72 PAGES, FULL COLOUR, PAPERBACK. 12" × 12" BY GIGER PRICE £6.95 POSTAGE £1.00

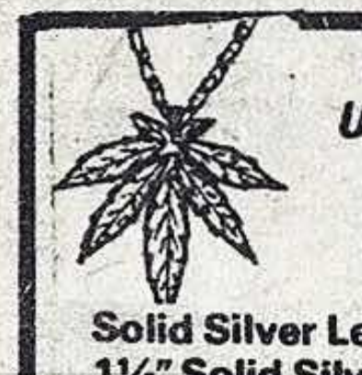
BRAND NEW POSTERS FROM "BIG O" PREVIOUSLY UNPUBLISHED
£1.30 + p&p 35p
POLICE
SCORPIONS
VAN HALEN
STYX
CHEAP TRICK
LED ZEPPELIN
FRANK ZAPPA
JIMMY PAGE
THE WHO
WOOD/RICHARDS
SEX PISTOLS
BLONDIE
ALSO! NEW FROM "PACE" £1.30 + 35p p&p
MOTORHEAD
SCORPIONS (No.2)
TUBES
DIRE STRAITS
GENERATION X
AMI STEWART
REPEAT! ALL BRAND NEW!

SEW-ON-PATCHES
45p EACH + SAE
VAN HALEN
MOTORHEAD
DEEP PURPLE
JAM
WHO (MOD DESIGN)
SABBATH
MEATLOAF
ZEPPELIN
RATS
REZZILOS
BLONDIE — FACE
BLONDIE — PARALLEL LINES
HAWKWIND
RAMONES
AC/DC
U.F.O.
E.L.O.
ELVIS PRESLEY
QUEEN
QUO
BOWIE
ABBA
STONES
RAINBOW
SHAM
KISS
B.O.C.
GENESIS
RUSH
BUZZCOCKS
CLASH
LIZZY
DYLAN
STRANGLERS
COSTELLO
ROXY
YES
HAWKWIND
MAN. UNITED
JAM (UNION JACK)
SEX PISTOLS
BOB MARLEY
STYX

ELVIS CALENDAR 1980 — 12 FULL COLOUR PAGES. PRICE £2.75 (post 60p)



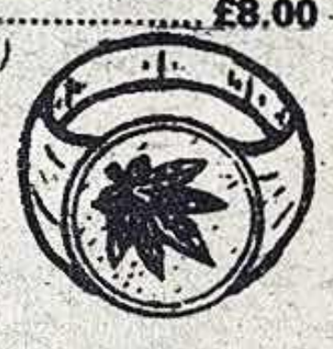
MOD
TARGET OR ARROW
-T-SHIRTS £2·50
SWEAT SHIRTS £4·95
STATE S.M.L.
P&P FREE
FOR OTHER T-SHIRTS TURN TO CLASSIFIED ADS.
T·I·T·S
12 BLENHIEM st
NEWCASTLE UPON TYNE
TEL 0632 29847



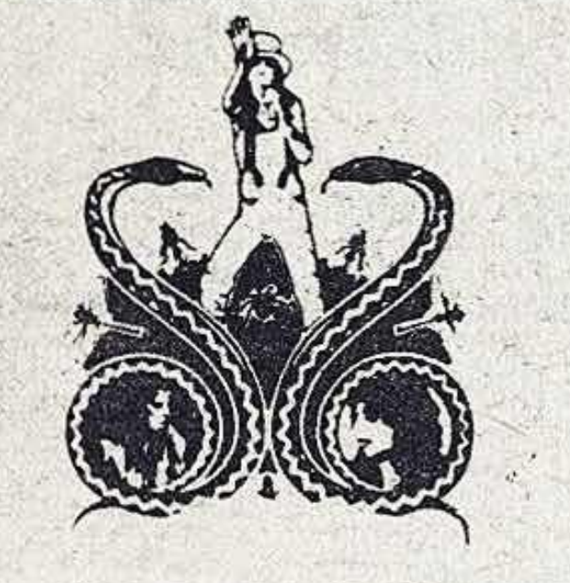
CANNABIS LEAF
Unique Jewellery for you in fabulous precious metals
OUR FAMOUS LEAF PENDANT 1¼" high

Solid Silver Leaf on Real Silver Chain	£7.50
1¼" Solid Silver on Silver Plated Chain	£4.95
¾" Solid Silver in Real Silver Ear Hook	£2.00
1¼" 9 carat on Real Gold Chain	£38.50
¾" 9 carat on fine 9ct Gold Chain	£18.50
¾" 9 carat on Real Gold Ear Hook	£9.50
Popular Solid Silver Leaf Ring	£8.00

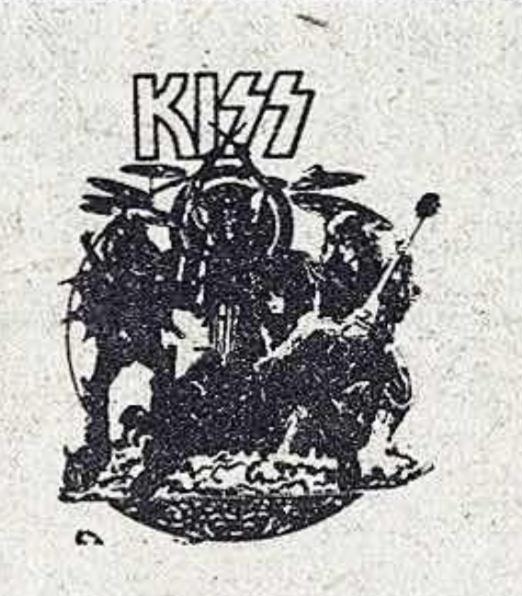
(Send size or we make it adjustable)
Join the rush and send money to:



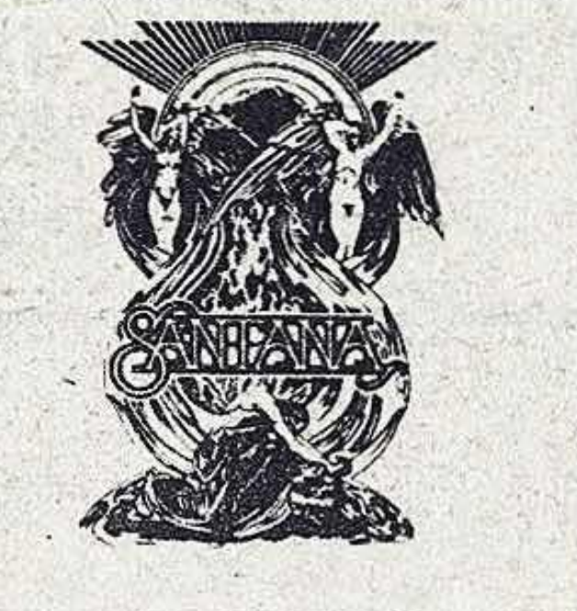
ATLAS
2a KENSINGTON GARDENS
BRIGHTON, SUSSEX



A1 ALICE COOPER

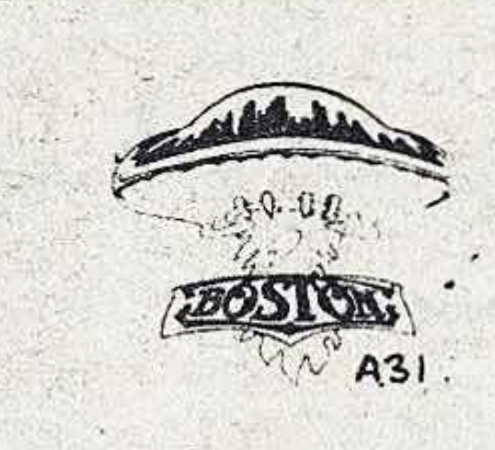


A32 KISS

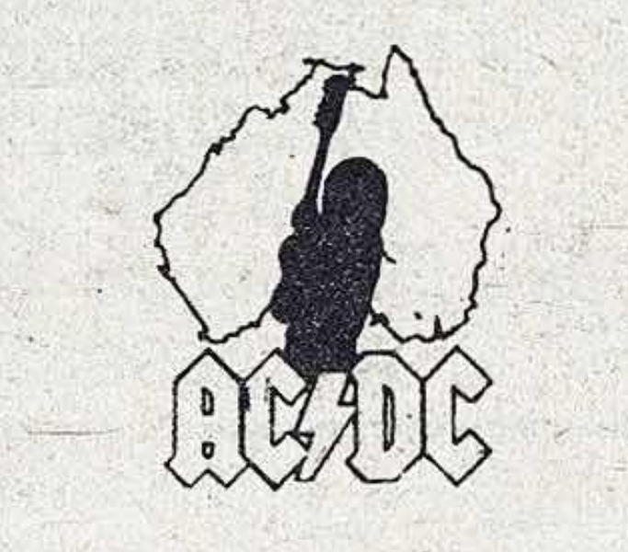


A30 SANTANA

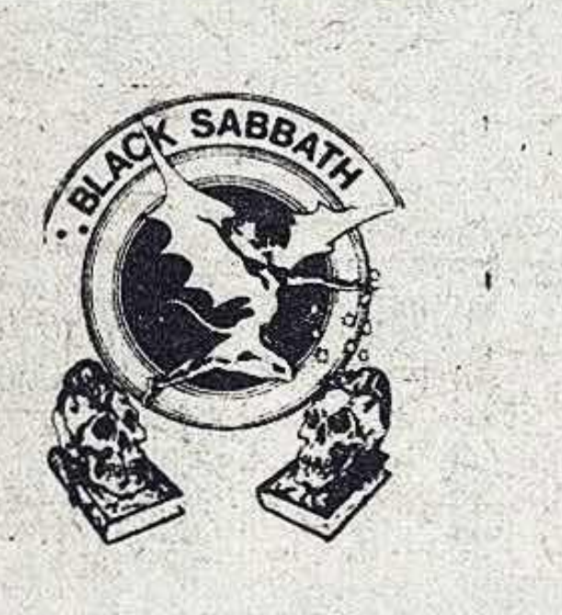
Top quality prints of your favourite bands

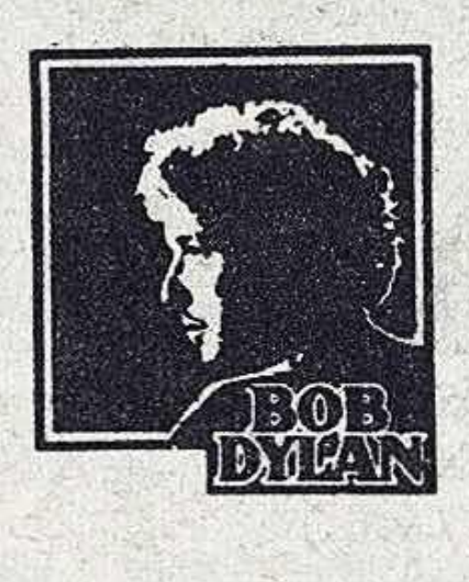


A31 BOSTON

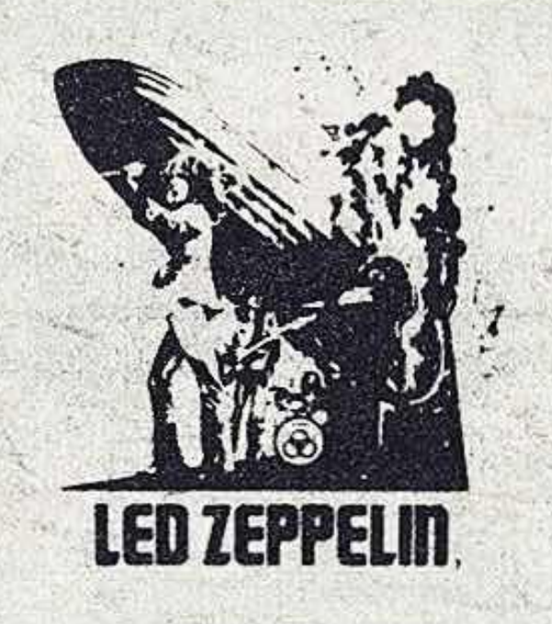


A26 AC/DC

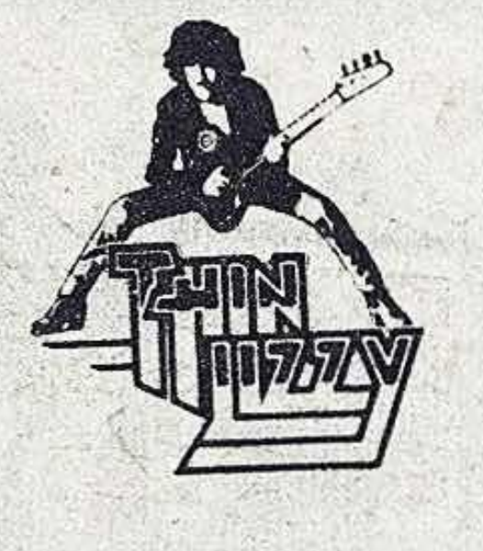




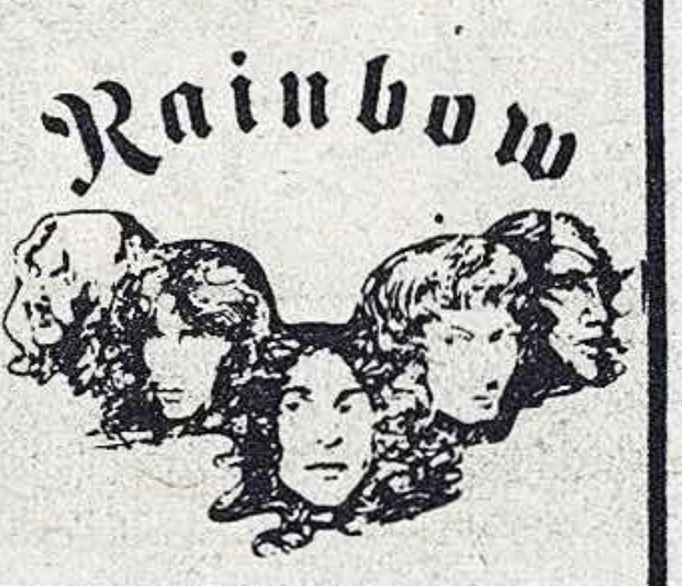
A19 BOB DYLAN



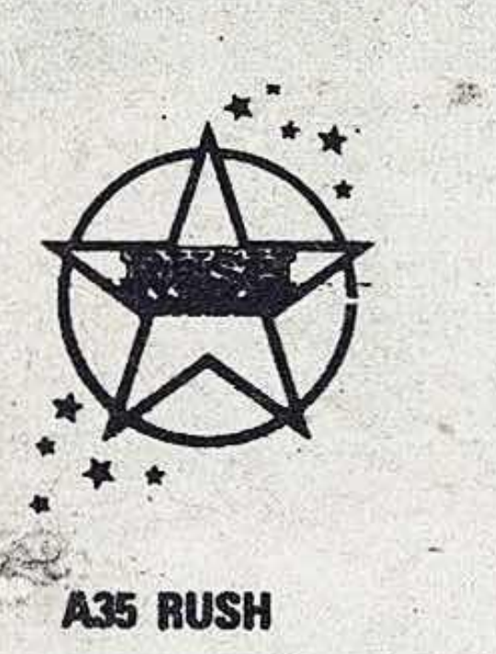
A6 LED ZEPPELIN



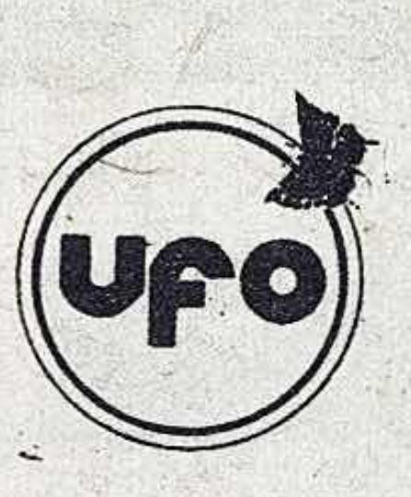
A7 THIN LIZZY



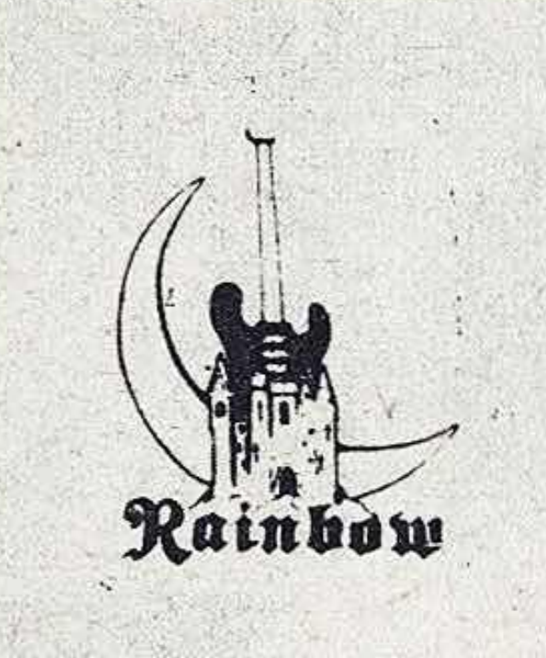
A33 RAINBOW

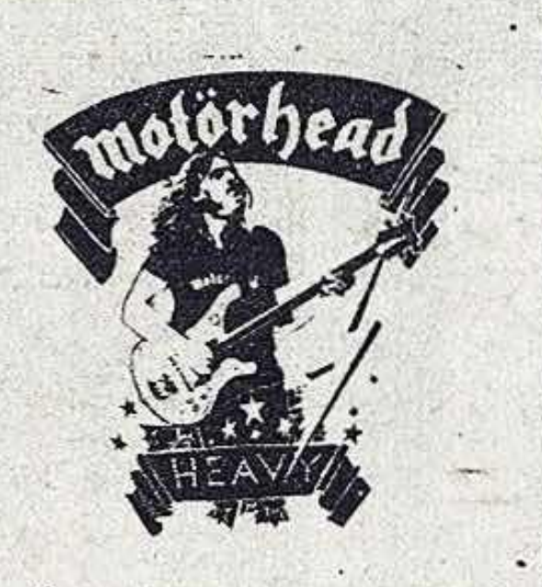


A35 RUSH

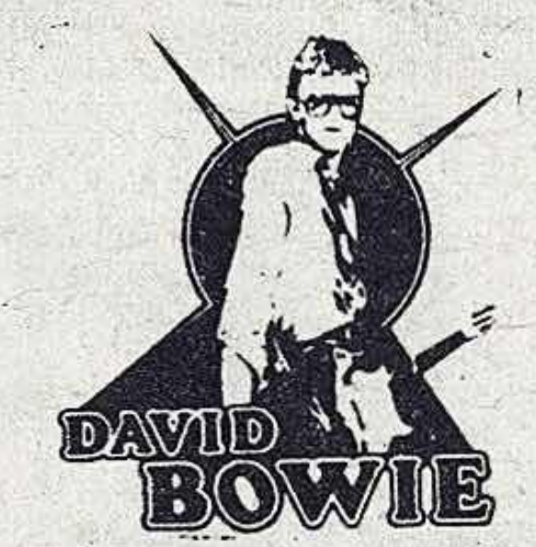


A36 UFO

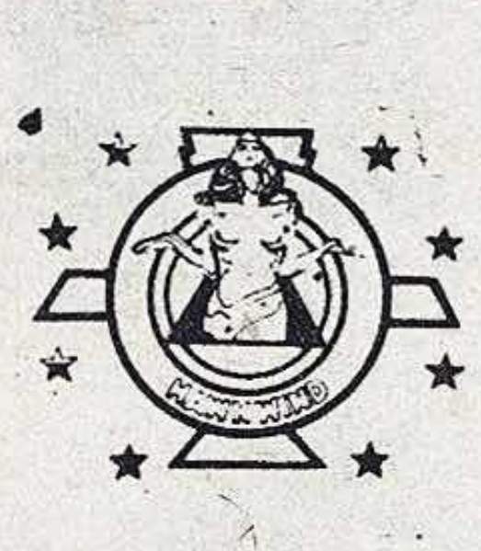




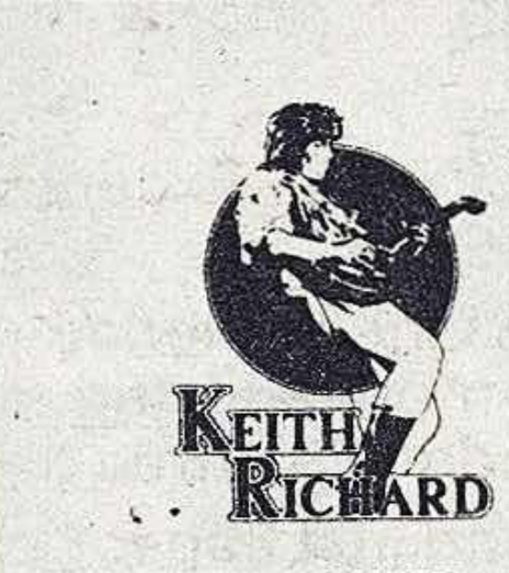
A37 MOTORHEAD



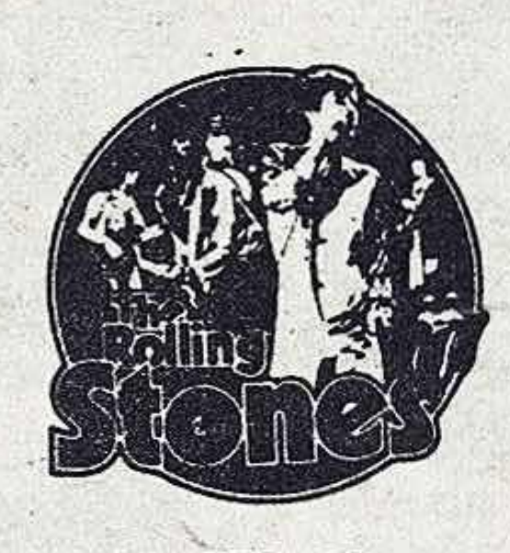
A16 DAVID BOWIE



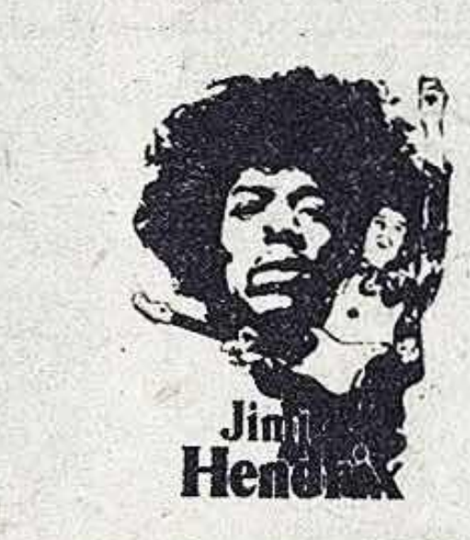
A27 HAWKWIND



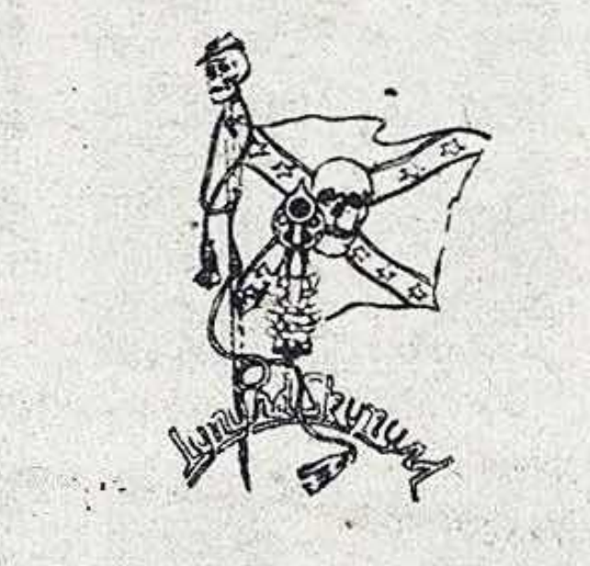
A9 KEITH RICHARD



A20 STONES



A11 JIMI HENDRIX



A12 LYNYRD SKYNYRD

T-SHIRTS £3.50 inc P&P
Colours: Yellow, White and Sky Blue

SWEAT SHIRTS £5.50 inc P&P
Colours: Yellow, White, Sky Blue (Also in Grey)

Overseas postage and packing — 60p per T-Shirt, 80p per Sweat Shirt

ORDER FORM

NAME...
ADDRESS ....
....
I ENCLOSE CHEQUE/P.O. FOR £.................................. DEPT NME
MADE PAYABLE TO:
FRESH DESIGNS
89 Pulleyns Avenue, East Ham, London E6

PLEASE STATE ALTERNATIVE CHOICE WHERE POSSIBLE

QUANTITY	SIZE S, M, L	DESIGN NUMBER	ALTERNATIVE CHOICE

★ NEW POSTERS ★

DEB 3— £1.20

FARRAH 10 £1.20

£1.30 each: Scorpions, Tubes, Kiss No 11, New giant 5ft (collage) special £2.35
Lizzy, James Dean, ELO, Kiss, Marilyn Monroe, Led Zeppelin Knebworth, Status Quo.

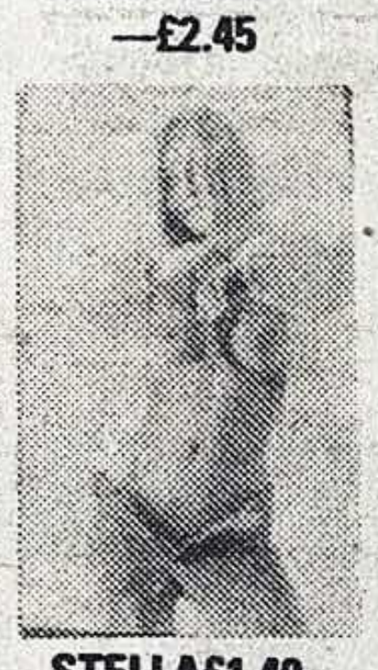
DEB (17) £1.20

FARRAH-11— £1.20

GIANT DEB 11 —£2.45

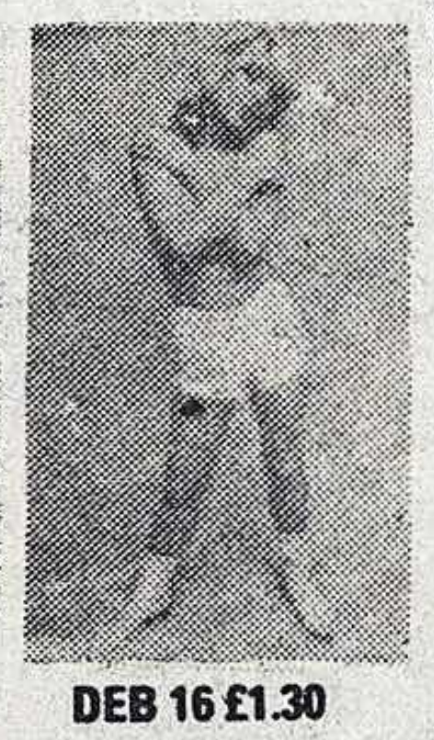
BUSH 2 £1.30

EASTWOOD 7 B/W £1.10



STELLA £1.40

DEB 15 £1.30



DEB 16 £1.30

EASTWOOD 6 £1.20

CONCERT PHOTOS SETS OF 8 (5×3) £3.80 INCL ZEPP/KNEBWORTH DEB IN MINI. BUSH

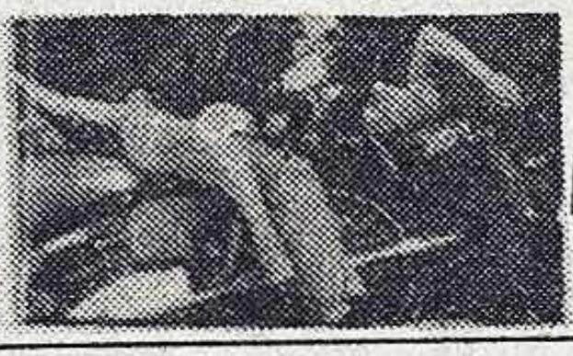
RACHEL SWEET £1.20

MOTORHEAD £1.30

KATE (4) £1.30

NEW DEB No 14 £1.30 5ft GIANT

NEW COLOUR — PRINTED TEE SHIRTS — SML. MED. LGE — £4 *Including P&P*
Free badge with each shirt
BLONDIE. POLICE. BUZZCOCKS. JAM (TARGET) JAM (UNION JACK) P.I.L. MODS (COLLAGE) SEX PISTOLS. SID VICIOUS – RNR SWINDLE – CLASH – BOWIE – TUBEWAY ARMY – GEN X – GENESIS – QUO – LARGE TARGET.



THE TUBES £1.30

Real life size Specials £2.35 each
- ● ANN MARGRET
- ● SUSAN ANTON
- ● CHERYL LADD

NEW DEB 19 IN WHITE £1.20
NEW DEB 20 (GROUP) £1.20
£1.30 — SCORPIONS — AMII STEWART

NEW OLIVIA No. 8 £1.20

DEB18 £1.20

NEW THIN LIZZY (4) £1.20

NEW (1) £1.20

NEW (2) £1.20

NEW (3) B/W £1.10

CARDS & POSTERS, 22 Moor Street, Queensway, Birmingham 4 *Add 35p P&P for up to 2 Posters. 5p each extra one.*

MAIL ORDER PROTECTION SCHEME

The Publishers of New Musical Express are members of the Periodicals Publishers Association which has given an undertaking to the Director General of Fair Trading to refund moneys sent by readers in response to mail order advertisements, placed by mail order traders, who fail to supply goods or refund moneys owing to liquidation or bankruptcy. This arrangement does not apply to any failure to supply goods advertised in a catalogue or in a direct mail solicitation.

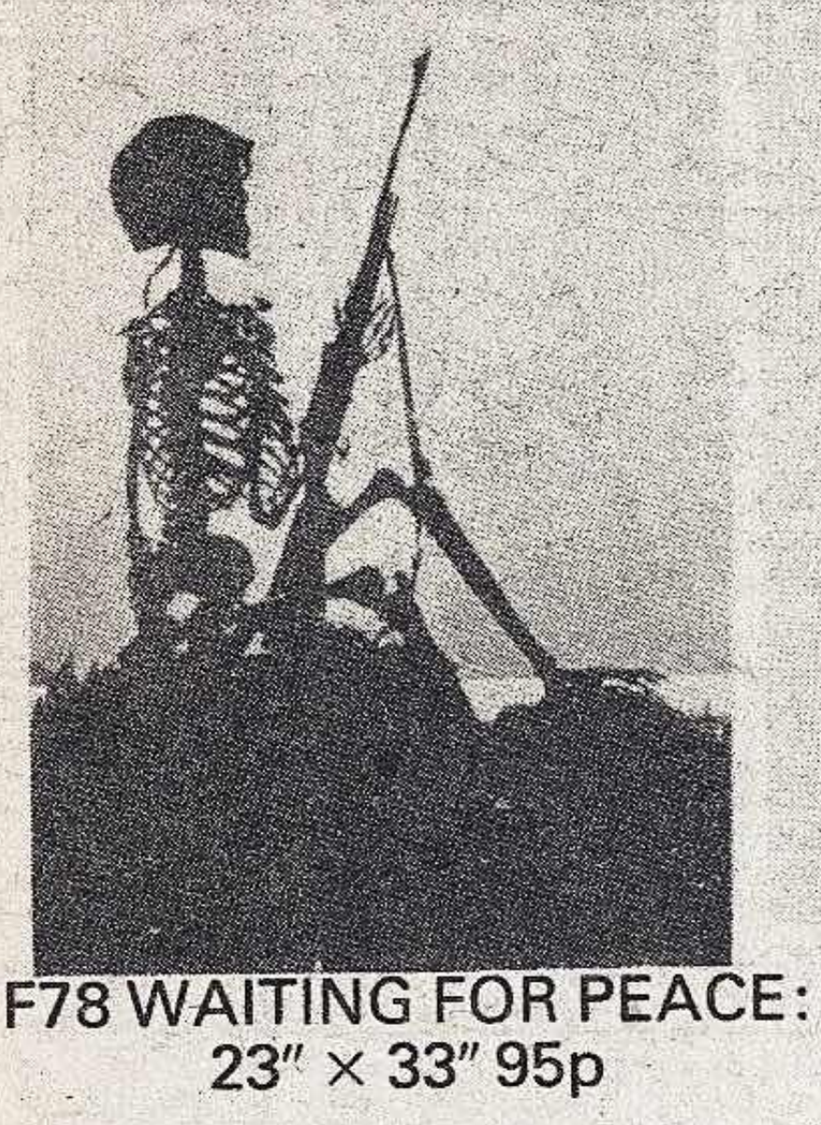
In the unhappy event of the failure of a mail order trader readers are advised to lodge a claim with New Musical Express within three months of the date of the appearance of the advertisement, providing proof of payment. Claims lodged after this period will be considered at the Publisher's discretion. Since all refunds are made by the magazine voluntarily and at its own expense, this undertaking enables you to respond to our mail order advertisers with the fullest confidence.

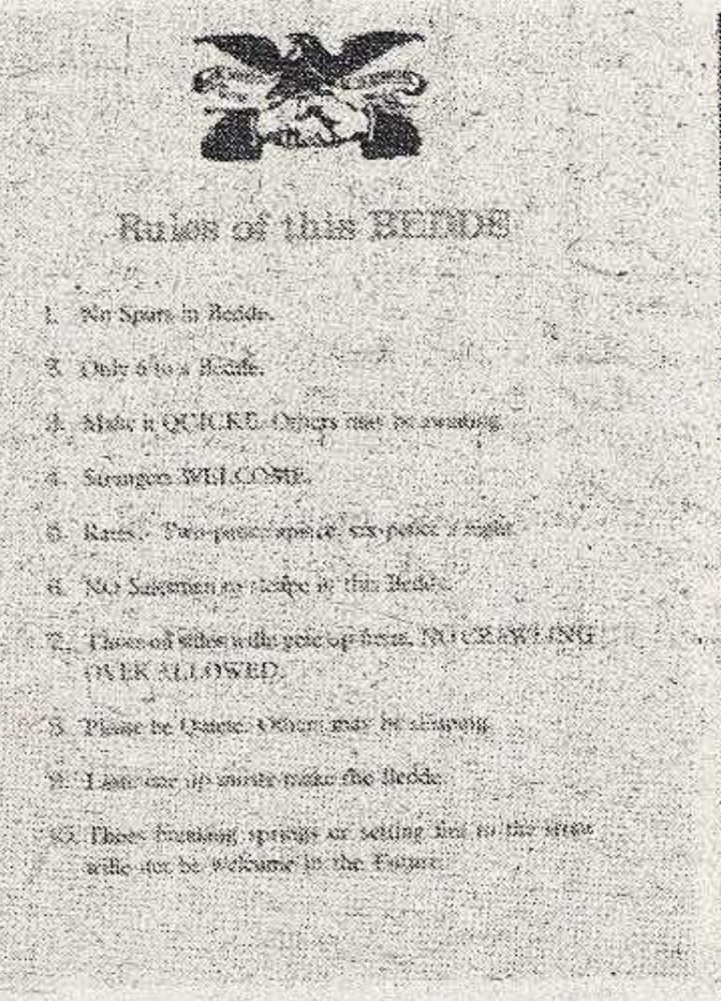
For the purpose of this scheme, mail order advertising is defined as: 'Direct response advertisements, display or postal bargains where cash had to be sent in advance of goods being delivered.' Classified and catalogue mail order advertising are excluded.

AFGHAN JACKETS! £24.50
REAL Brown Embr Sheepskin 30" long, chest 32"—38". **AFGHAN COATS.** 36" long. **£27.50.** ch 30"—34" only. Special qty 41" long **£34.50.** ch 32"—46", long 46" **£39.50,** ch 32"—38". P/P £1.20

FURS AND JEANS (NM)
48 Manor View, London, N.3.
01-346-3433 Thur Evng
Visitors Ring First
Colour Photo 3 x 10p stamps
TRADE ENQUIRIES ALSO

POSTERS

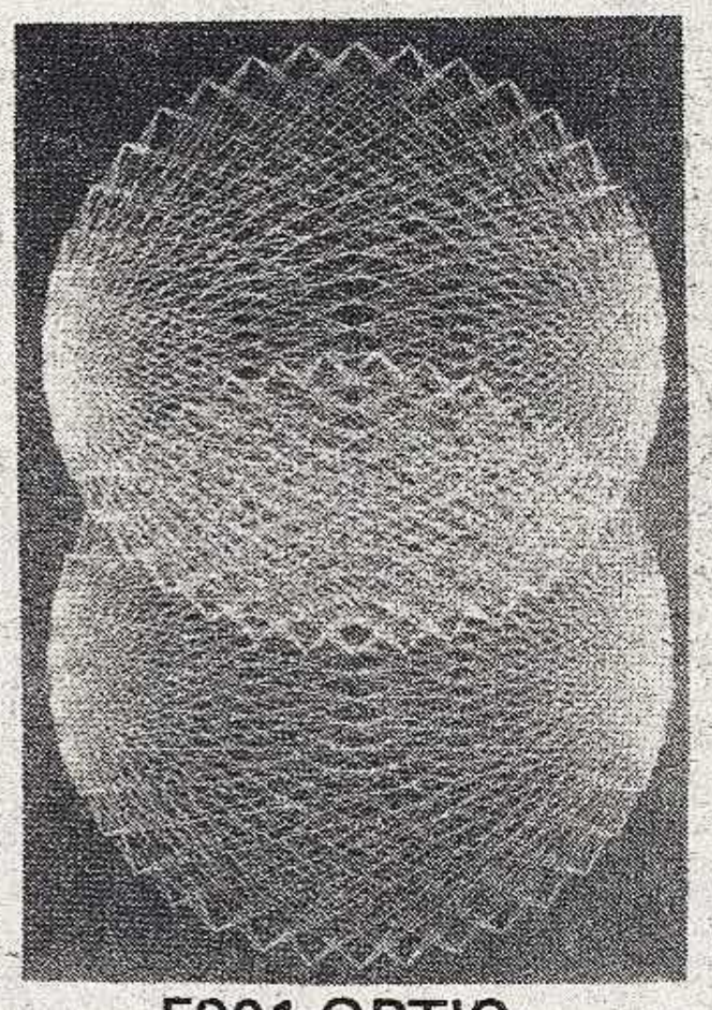

F78 WAITING FOR PEACE: 23″ × 33″ 95p


Rules of this BEDDE
916 RULES OF THIS BEDDE: 15″ × 20″ 60p

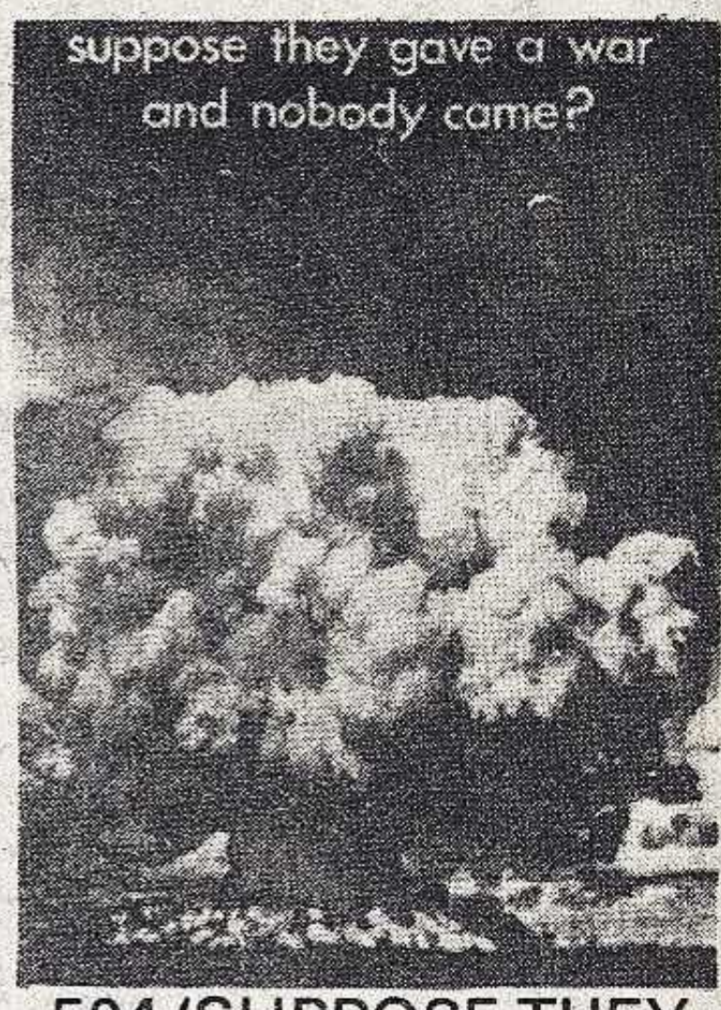
B221 BLONDIE: 23″ × 33″ £1.10

PRIDE INTEGRITY GUTS
THE AMERICAN STATE
ONE MILLION DOLLARS
ONE MILLION$
567 MILLION DOLLAR BILL: 28″ × 12″ 60p

B231 ELECTRIC LIGHT ORCHESTRA: 33″ × 23″ £1.10


F301 OPTIC: 23″ × 33″ 95p

1249 KATE BUSH 29″ × 39″ £1.15


suppose they gave a war and nobody came?
504 'SUPPOSE THEY GAVE A WAR . . .': 20″ × 30″ 85p

905 LOVELIGHT: (dayglo) 19″ × 27″ 85p

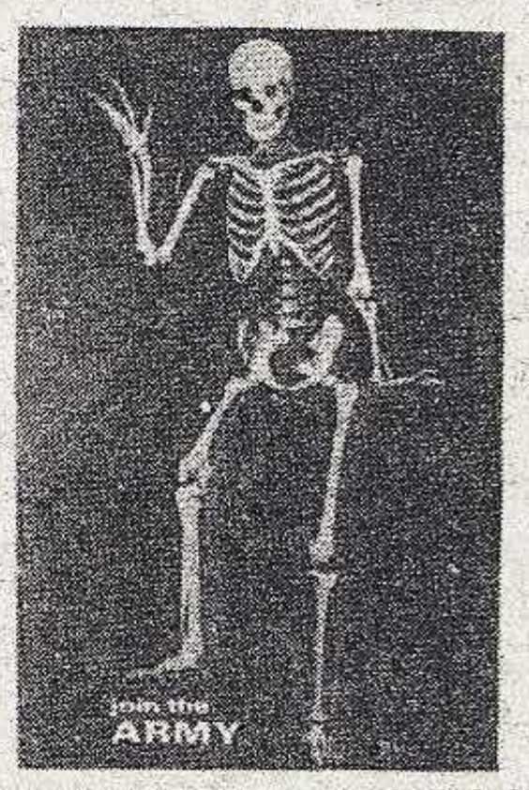
GA19 CLOSE TO THE EDGE: (by Roger Dean) 40″ × 20″ £1.95

If it feels good Do It!
569 'IF IT FEELS GOOD . . .': 15″ × 20″ 60p

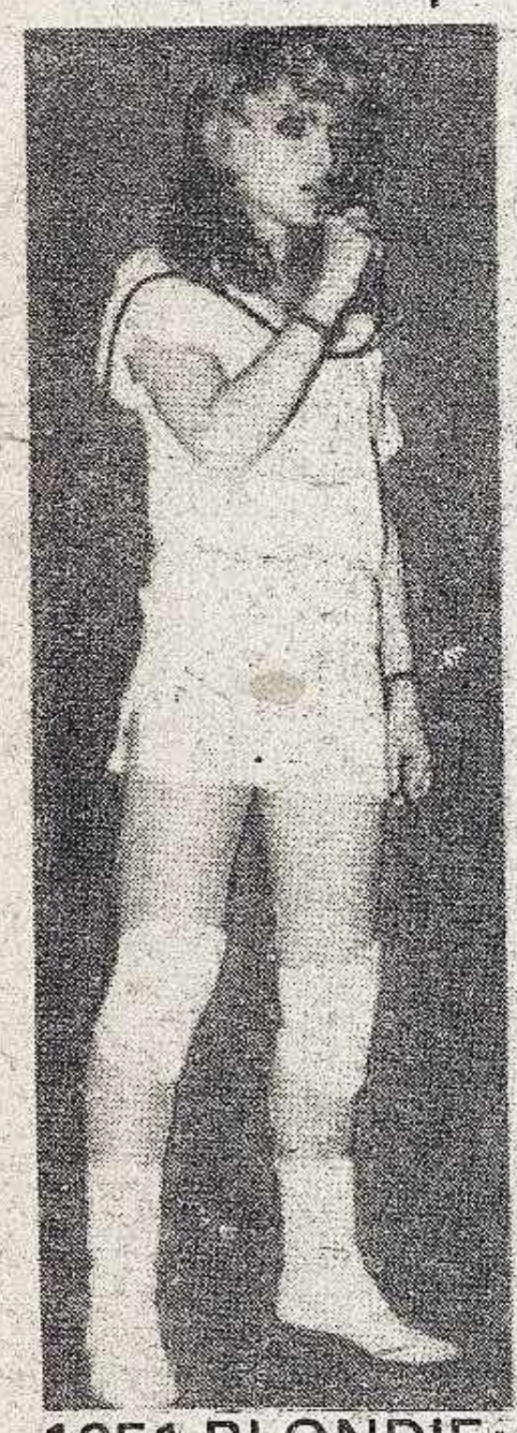
1233 BLONDIE: 39″ × 29″ £1.15

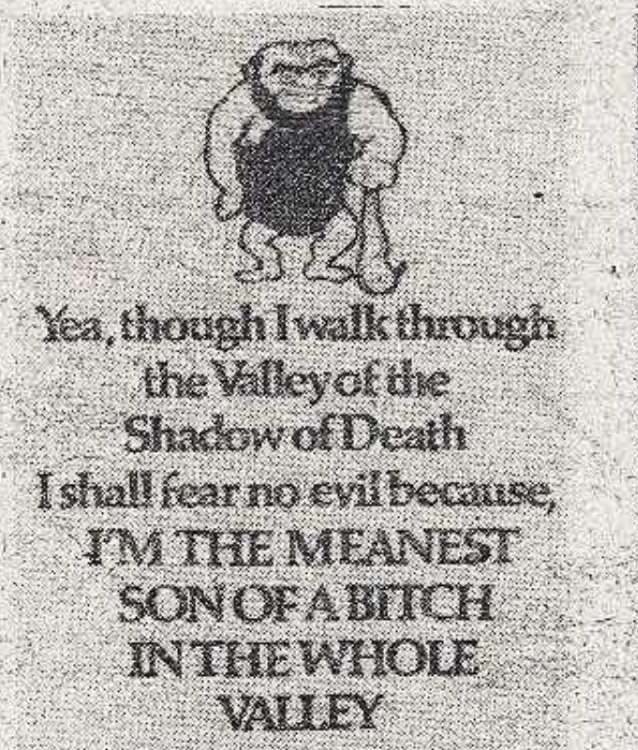
P3222 KATE BUSH: 25″ × 38″ £1.25

GA122 NO MEAN CITY: (by Rodney Matthews) 40″ × 20″ £1.95


Join the ARMY
F289 JOIN THE ARMY: 23″ × 33″ 95p

P14 BLONDIE: 25″ × 38″ £1.25


1251 BLONDIE: (life size) 24″ × 60″ £1.20


Yea, though I walk through the Valley of the Shadow of Death I shall fear no evil because, I'M THE MEANEST SON OF A BITCH IN THE WHOLE VALLEY
554 'VALLEY': 18″ × 24″ 55p

1248 BILLY IDOL: 29″ × 39″ £1.15

F87 BEACH BEAUTY: 23″ × 33″ 95p

1250 KATE BUSH: 29″ × 39″ £1.15

GA113 STAR CASTLE: (by Jim Hammerud) 39″ × 26″ £1.95

F280 ELVIS: 23″ × 33″ 95p

B225 THE CLASH: 23″ × 33″ £1.10

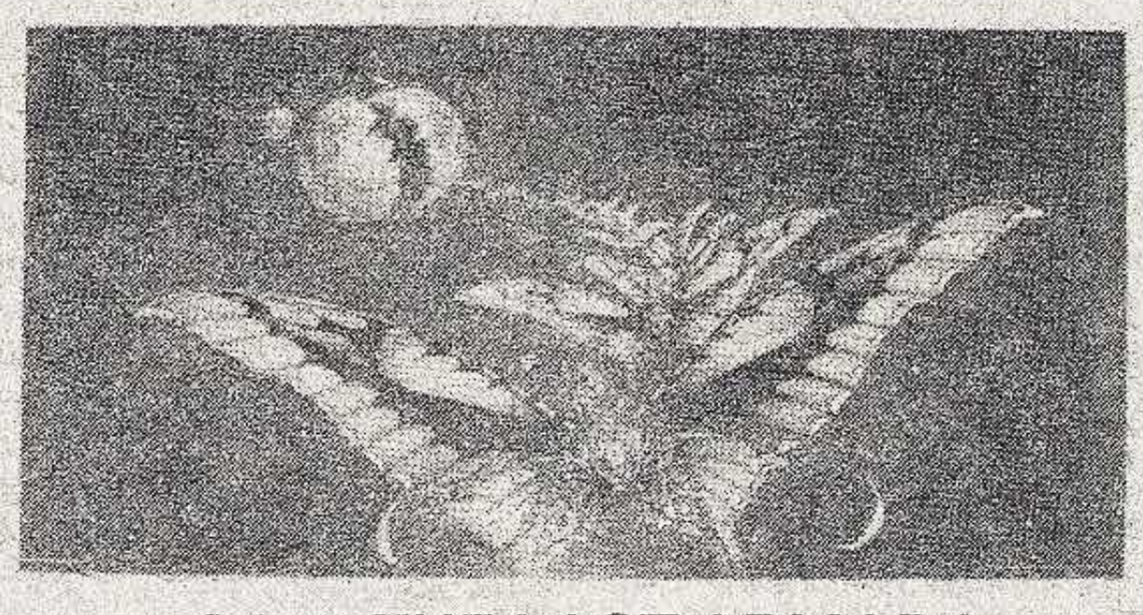
HAVE YOU TAKEN YOUR PILL TO-DAY?
276 'PILL': 24″ × 29″ 75p

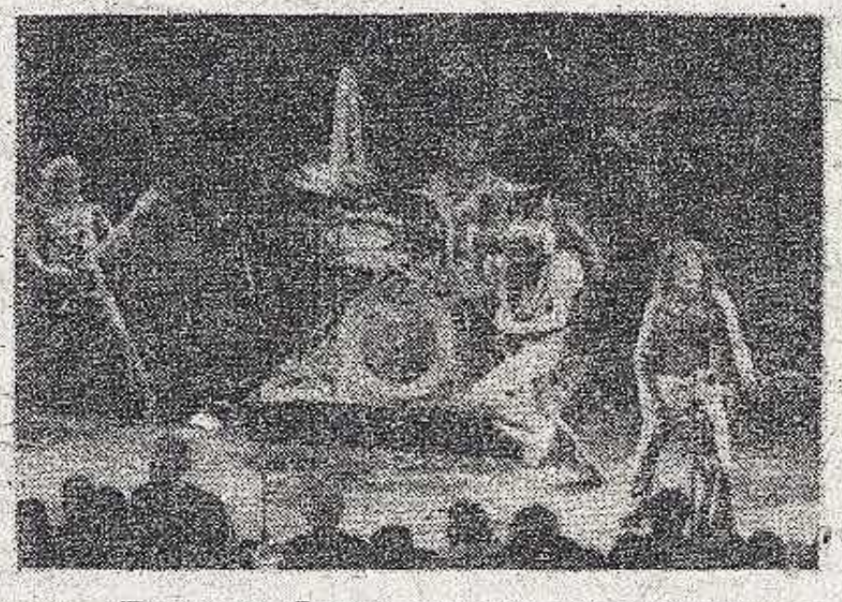
B280 IAN DURY: 23″ × 33″ £1.10

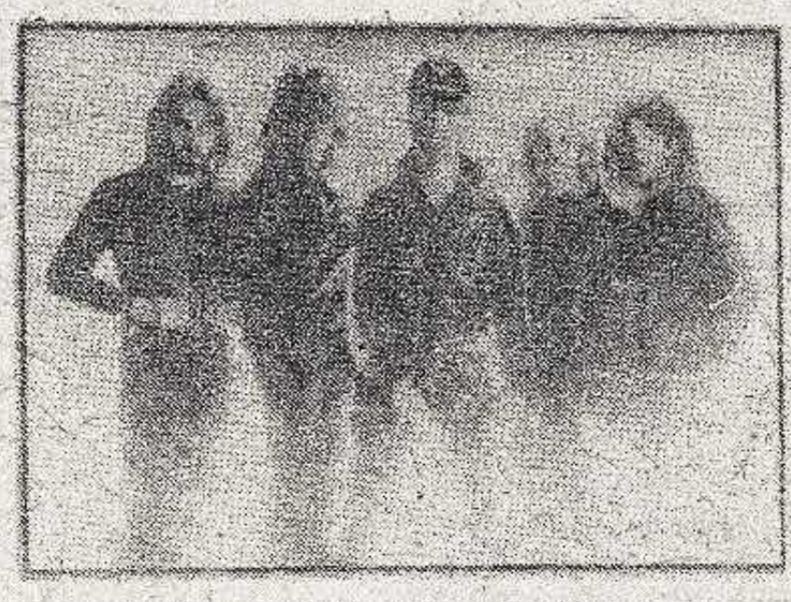
B270 LOU REED: 33″ × 23″ £1.10

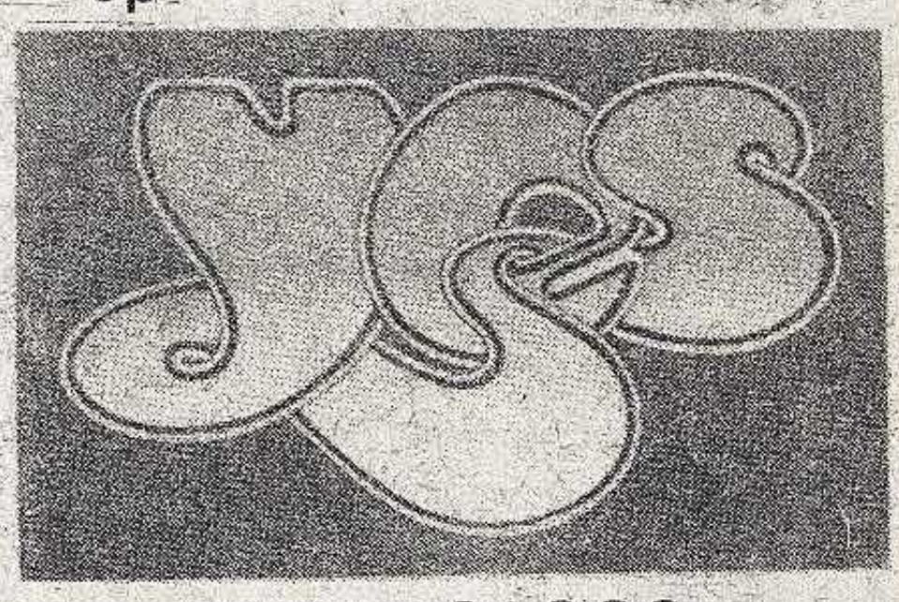
227 'SOD OFF . . .': 20″ × 15″ 60p

1247 U.F.O.: 39″ × 29″ £1.15

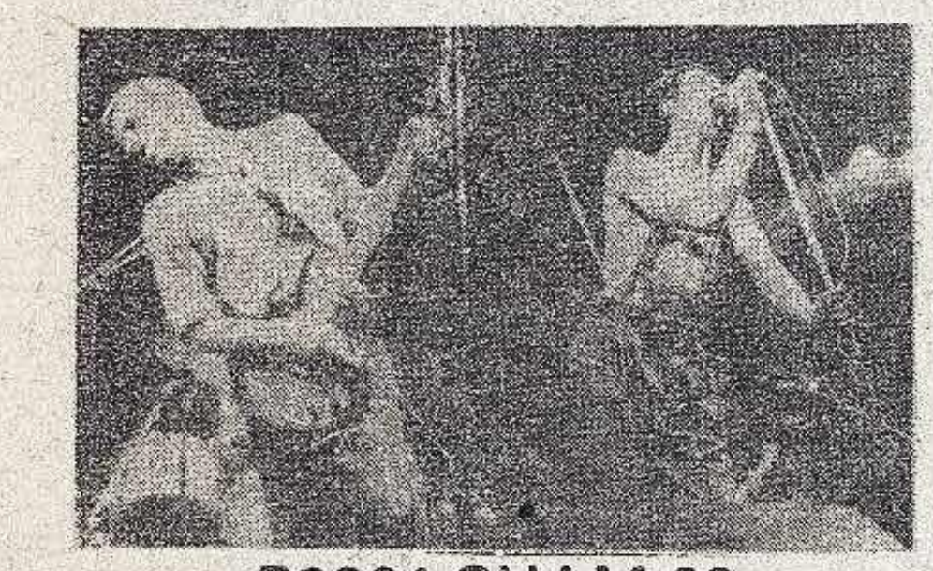

GA30 THE LAST ARMADA (by R. Matthews) 40″ × 20″ £1.95

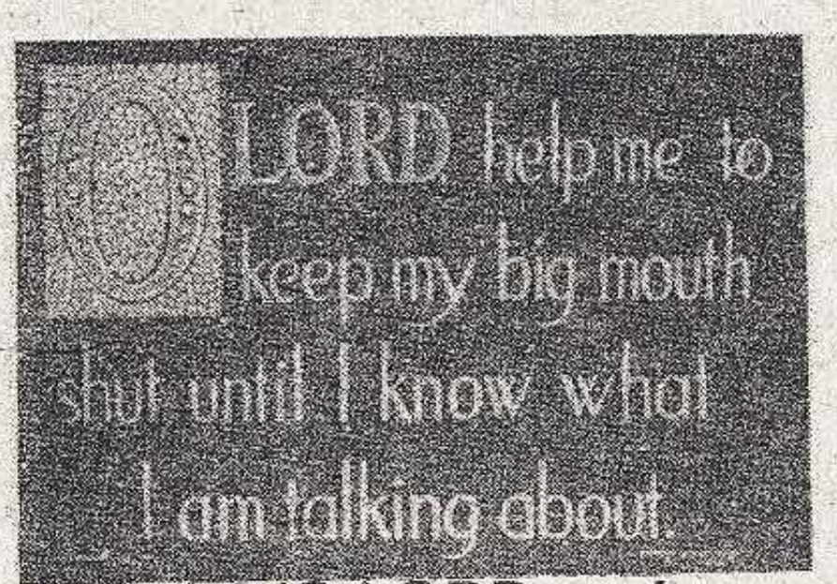

B139 STATUS QUO: 33″ × 23″ £1.10


B260 JUDAS PRIEST: 33″ × 23″ £1.10



B132 YES LOGO: 33″ × 23″ £1.40

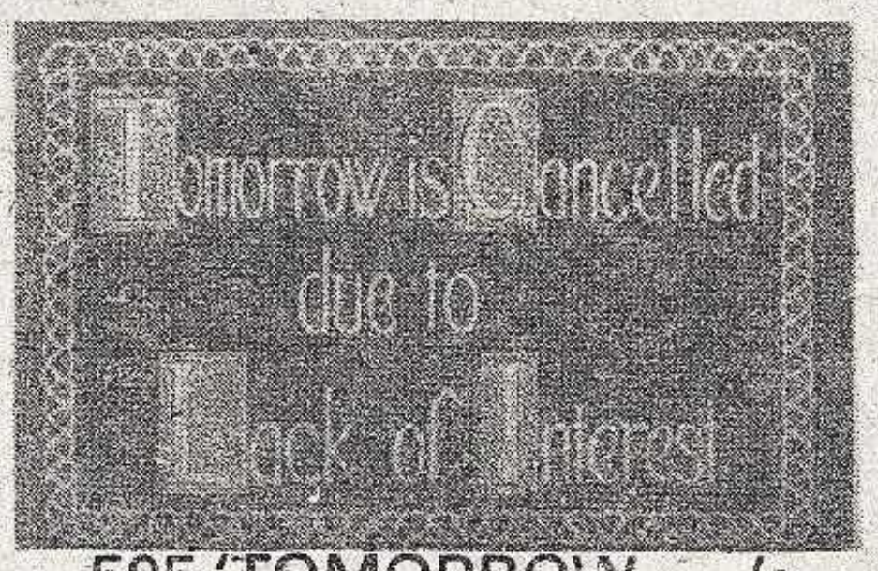

P3201 SHAM 69: 38″ × 25″ £1.25


O LORD help me to keep my big mouth shut until I know what I am talking about.
277 'O LORD . . .': 30″ × 20″ 75p

P3217 THE JAM: 38″ × 25″ £1.25

546 CLINT EASTWOOD: 30″ × 20″ 85p

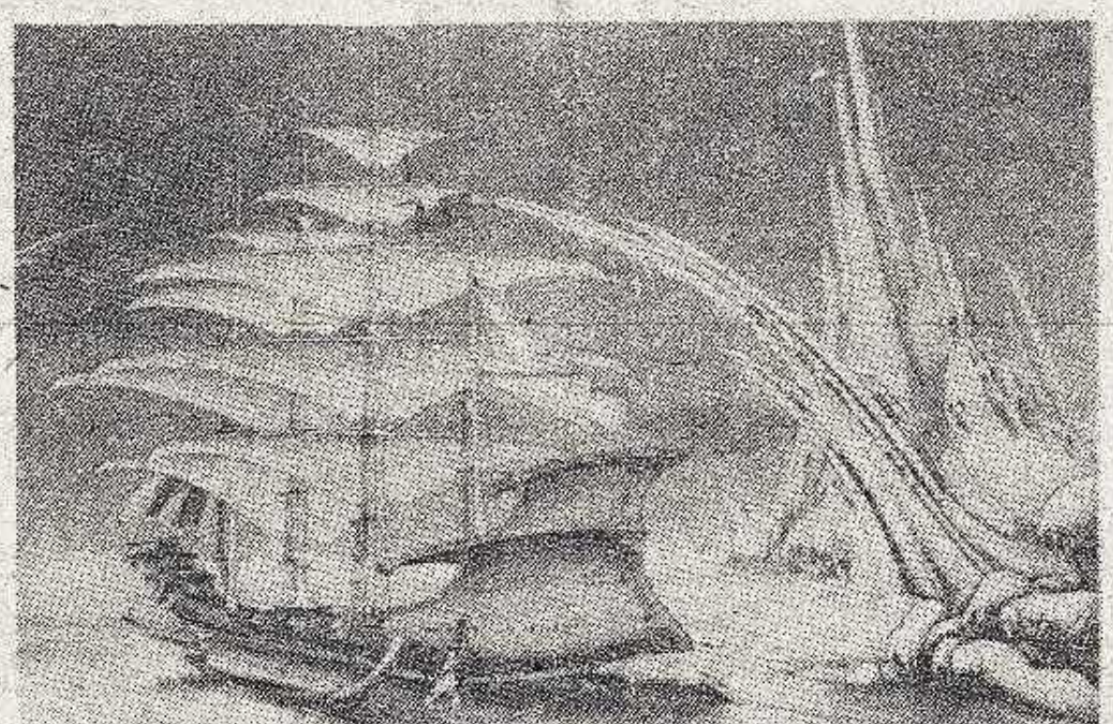
Emerson, Lake & Palmer
P3209 E.L.P.: 38″ × 25″ £1.25


Tomorrow is Cancelled due to Lack of Interest
505 'TOMORROW . . .': 30″ × 20″ 75p

P3206 AC/DC: 38″ × 25″ £1.25

668 PEACE: 14″ × 22″ 45p

B276 BLONDIE: 23″ × 33″ £1.10


GA52 THE ICE SCHOONER: (by Rodney Matthews) 40″ × 27″ £1.95

B281 BOB GELDOF (B. RATS): 23″ × 33″ £1.10

GP11 AFTERMATH: 23″ × 33″ 95p

T
OO
MUC
HSEX
MAKESY
OUREYE
555 'TOO MUCH SEX . . .': 18″ × 24″ 50p

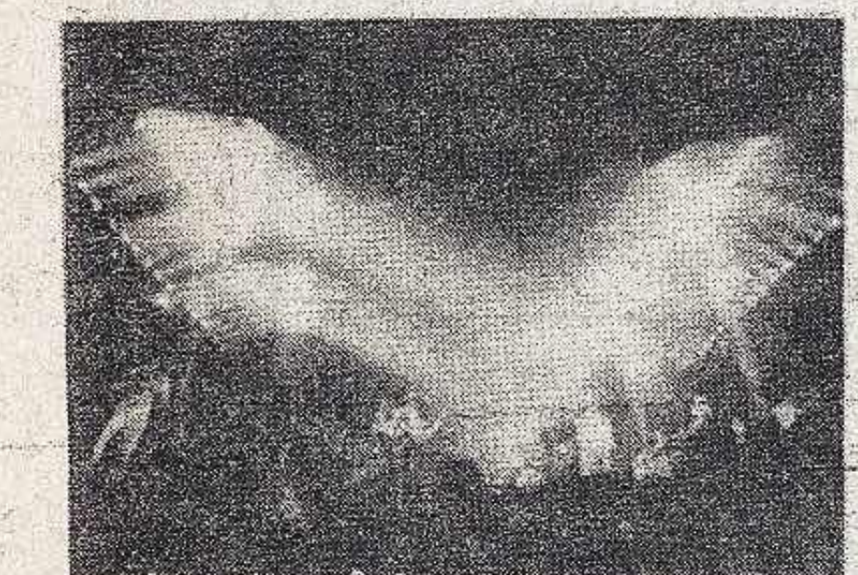
B249 THIN LIZZY 23″ × 33″ £1.10

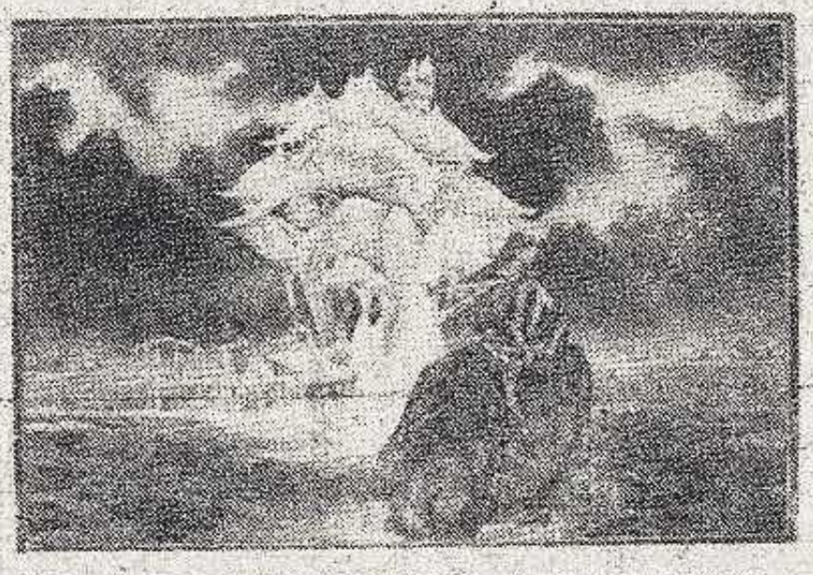
P3189 ABBA: 25″ × 38″ £1.25

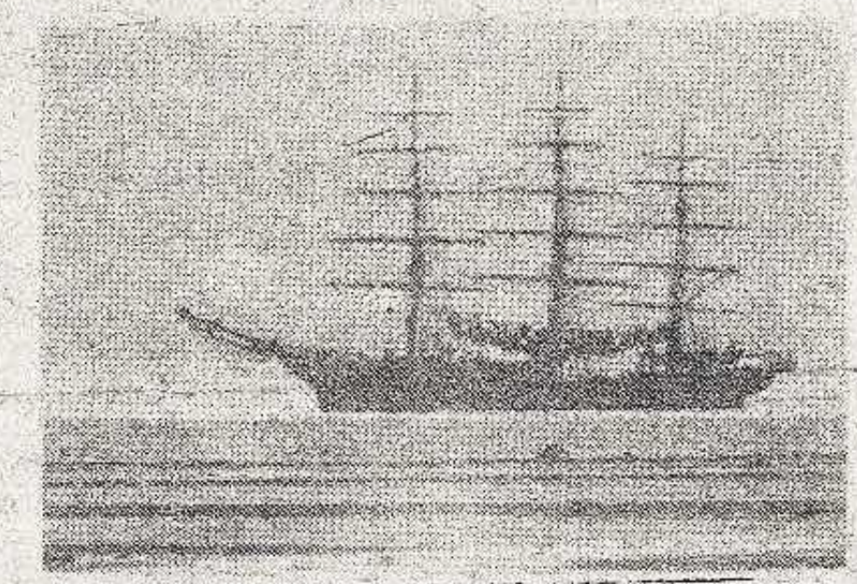
B257 BOOMTOWN RATS 23″ × 33″ £1.10

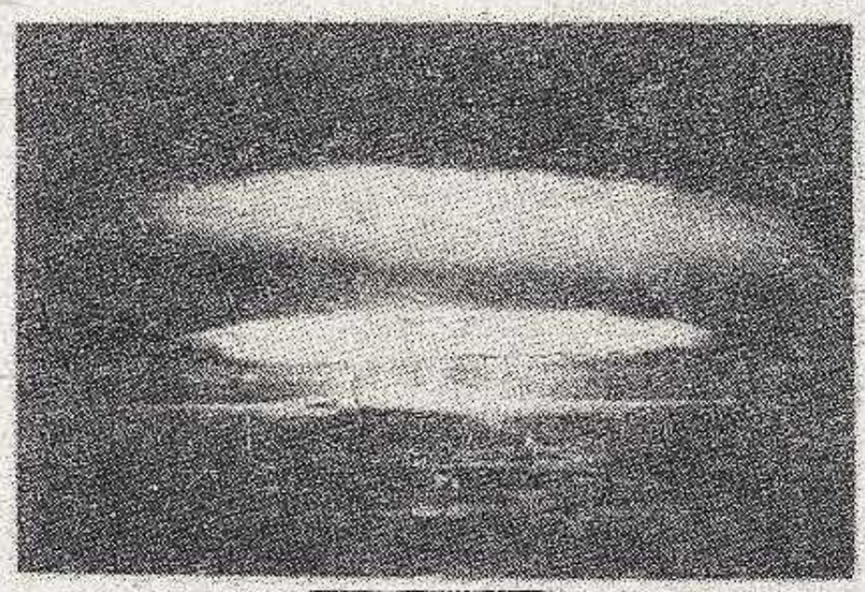
109 DRIFTWOOD OF A DREAM: (by Jim Hammerud) 36″ × 27″ £1.95

P3205 DONNA SUMMER: 25″ × 38″ £1.25


B242 GENESIS: 33″ × 23″ £1.10


GA61 GREENSLADE SEA: (R. Dean) 40″ × 27″ £1.95


F138 FLYING DUTCHMAN: 33″ × 23″ 95p


6412 HYDROGEN BOMB: 38″ × 26″ £1.85

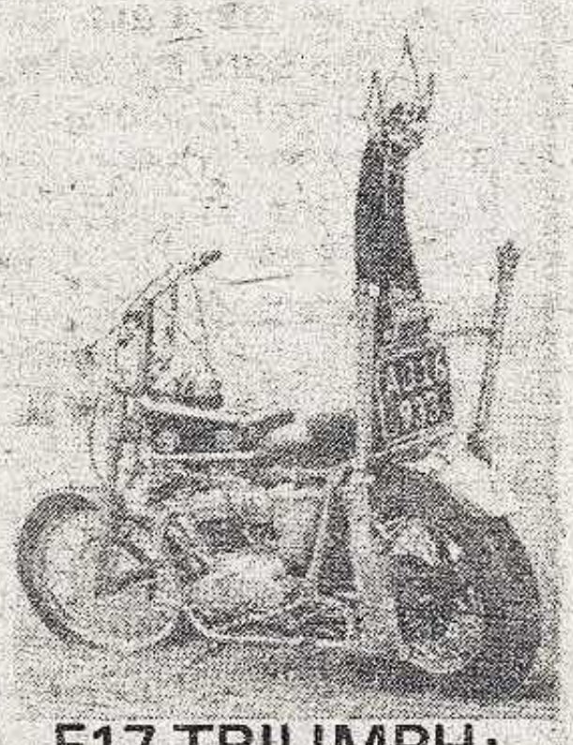
B243 RUSH: 33″ × 23″ £1.10

F36 CHOPPER: 33″ × 23″ 95p

GA25 VIRGIN: (by R. Dean) 33″ × 23″ £1.60

B232 BOB DYLAN: 33″ × 23″ £1.10

B252 SIOUXSIE: 23″ × 33″ £1.10


F17 TRIUMPH: 23″ × 33″ 95p

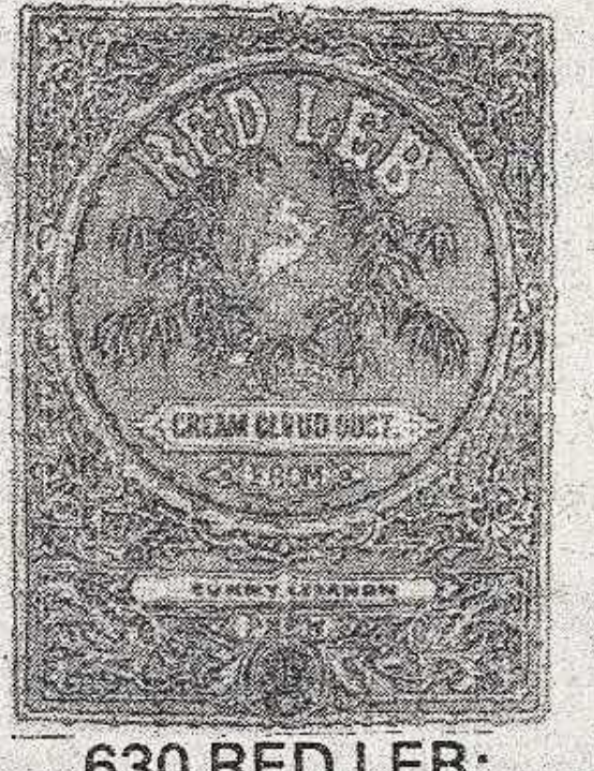
B282 LENE LOVICH: 23″ × 33″ £1.10

B264 NEIL YOUNG: 23″ × 33″ £1.10

627 TEMPLE BALLS: 12″ × 17″ 50p

628 MOROCCAN: 12″ × 17″ 50p

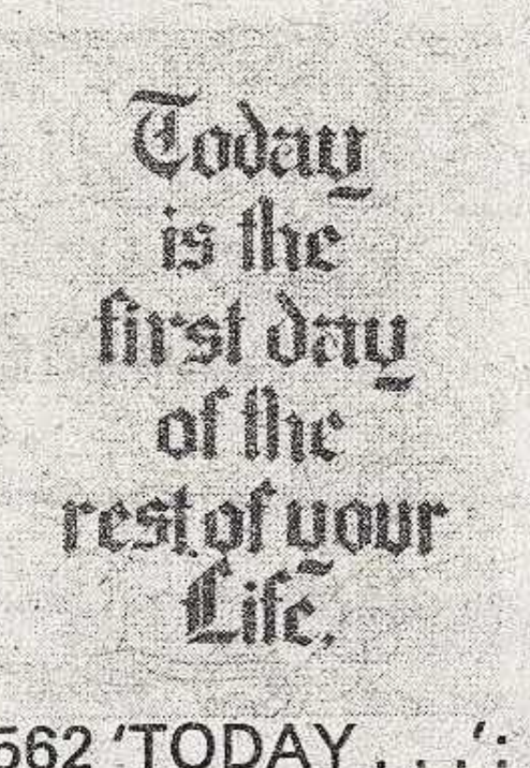
ACAPULCO
GOLD
629 ACAPULCO 12″ × 17″ 50p



630 RED LEB: 12″ × 17″ 50p

(SET OF FOUR "DOPE" POSTERS, 627—630, ONLY £1.75)

B274 BILLY JOEL: 23″ × 33″ £1.10


Today is the first day of the rest of your Life.
562 'TODAY . . .': 15″ × 20″ 60p

B234 RITCHIE BLACKMORE: 23″ × 33″ £1.10

1234 DAVID BOWIE: 39″ × 29″ £1.15

B284 THE CLASH: 33″ × 23″ £1.10

B278 RACHEL SWEET: 33″ × 23″ £1.10

B285 STRANGLERS: 33″ × 23″ £1.10

P3226 SEX PISTOLS: 38″ × 25″ £1.25

33″ × 23″ £1.10 EACH:
B135 R. BLACKMORE
B148 QUEEN
B149 10cc
B155 ROD STEWART
B157 IAN ANDERSON
B160 EAGLES
B163 ROLLING TONES
B164 CARLOS SANTANA
B167 THE WHO
B169 ERIC CLAPTON
B170 PINK FLOYD
B171 JIMMY PAGE
B172 ROBERT PLANT
B186 STATUS QUO
B189 BLACK SABBATH
B191 THIN LIZZY
B193 LINDA RONSTADT
B195 DR. FEELGOOD
B201 GENESIS

33″ × 23″ £1.10 EACH
B202 LYNYRD SKYNYRD
B205 FREDDIE MERCURY
B212 EARTH WIND & FIRE
B215 KANSAS
B216 BOSTON
B218 KIDS
B219 PATTI SMITH
B223 ELVIS COSTELLO
B224 JOHNNY ROTTEN
B226 GAYE ADVERT
B227 THE STRANGLERS
B228 T. ROBINSON BAND
B229 THE JAM
B230 BILLY IDOL
B233 DAVID BOWIE
B236 TED NUGENT
B244 SHAM 69
B246 BLUE OYSTER CULT
B247 YES

33″ × 23″ £1.10 EACH:
B251 THE REZILLOS
B255 BUZZCOCKS
B256 STATUS QUO
B258 X-RAY SPEX
B259 PAULINE (Penet.)
B261 THE CARS
B262 TALKING HEADS
B263 DEVO
B265 VAN MORRISON
B266 MEATLOAF
B269 SUPERTRAMP
B271 B. SPRINGSTEIN
B272 ROBERT PALMER
B275 JEFF. STARSHIP
B277 BOB MARLEY
B279 ELVIS COSTELLO
B283 PETER TOSH
B286 GRAHAM PARKER
B287 DIRE STRAITS

38″ × 25″ £1.25 EACH:
P2 THE STRANGLERS
P4 GENESIS
P13 LED ZEPPELIN
P17 ELVIS (G.I.BLUES)
P18 MARILYN MONROE
P33 YES
P34 QUEEN
P37 THE BEATLES
P83 THIN LIZZY
P84 RAINBOW
P86 KISS
P3013 SUZI QUATRO
P3040 JIMI HENDRIX
P3045 SHOWADDYWADDY
P3072 THE WHO
P3074 ROXY MUSIC
P3094 BOB MARLEY
P3098 ABBA
P3100 STATUS QUO

38″ × 25″ £1.25 EACH:
P3180 LINDA RONSTADT
P3181 BONEY M
P3182 BEE GEES
P3184 KATE BUSH
P3187 BOOMTOWN RATS
P3190 ABBA
P3195 THE CLASH
P3196 RUSH
P3198 E.L.O.
P3200 IAN DURY
P3207 STATUS QUO
P3208 PINK FLOYD
P3210 U.F.O.
P3211 ERIC CLAPTON
P3212 BOB DYLAN
P3213 LEIF GARRETT
P3223 ELVIS COSTELLO
P3224 ROXY MUSIC
P3225 VILLAGE PEOPLE

ALL POSTERS ARE IN COLOUR — Except 554, 555, 562, 569 and 916

POSTAGE AND PACKING: One poster add 30p, two add 35p, three add 40p, four or more add 45p
(OVERSEAS: One or two add 75p, three or more add £1.50)

POSTER CATALOGUE: Send just 30p for our full catalogue listing HUNDREDS of posters and prints, (many illustrated in FULL COLOUR)

OVERSEAS ORDERS WELCOME: Pay in your own money (notes only) or by International Postal Order.

CAULDRON PROMOTIONS (Dept NME)
47 LANDSEER ROAD, LONDON, N19 4JG

To: **Cauldron Promotions** (Dept. NME),
47 Landseer Road, London, N19 4JG

NAME..BLOCK
ADDRESS...CAPITALS
....PLEASE
....
Please rush poster No(s)...
....
.... and/or Poster Catalogue(s) at 30p each
I enclose £ : . (Including postage and packing, as priced above.)

PLATTERS STALL

PHONE CHRIS ON
01-261 6172

Quality Cassettes, Reels & Video Tapes

CASSETTES	C60	C90	C120
AGFA Ferro Color	£0.57	£0.78	—
AGFA Superferro	£0.85	£1.14	£1.51
AGFA Stereo Chrome	£1.01	£1.16	£1.58
AGFA Carat (FeCr)	£1.08	£1.47	—
AGFA Super Chrome	£1.17	£1.58	—
BASF LH	£0.56*	£0.75*	£1.22
BASF Ferro Super	£0.90	£1.21	£1.58
BASF Chrome	£1.10	£1.54	—
BASF Super Chrome	£1.55*	£2.05*	—
FUJI FX1	£0.94	£1.29	—
FUJI FX2	£1.12	£1.54	—
HITACHI Low Noise	£0.58	£0.83	£1.20
HITACHI UD	£0.95	£1.16	£1.63
HITACHI UDER & UDEX	£1.28*	£1.60*	—
MAXELL UL	£0.83	£1.07	—
MAXELL UD	£1.18	£1.33	—
MAXELL UDXL One	£1.44	£1.84	—
MAXELL UDXL 1 & 2	£1.44	£1.84	—
MEMOREX MRX3	£1.00	£1.32	£1.70
MEMOREX Chrome	£1.06	£1.50*	—
MEMOREX High Bias	£1.40	£1.88	—
SONY AHF	£0.92	£1.17	—
SONY BHF	£0.81	£0.97	£1.19
SONY CHF	£0.58	£0.82	£1.10
SONY CD-Alpha	£1.13	£1.49	—
SONY Ferrochrome	£1.35	£1.70	—
SONY low noise	£0.59	£0.74*	£1.14*
SONY ELCASET SLH	£2.50	£3.75	—
SONY ELCASET FeCr	£3.75	£5.00	—
TDK Dynamic	£0.70	£0.78*	£1.25
TDK Acoustic Dynamic	£1.00	£1.35	£1.86
TDK Optimum Dynamic	£1.14	£1.63	—
TDK Super Avilyn	£1.24	£1.75	—

LIMITED SPECIAL OFFERS

LIMITED OFFERS	
AGFA FERRO CHROME C60	£0.41 each
SONY CHROME C60	£1.01 each
MEMOREX Mr X2 C90	£0.99 each

REELS	
AGFA LN 5" × 900'	£1.93
AGFA LN 5¾" × 1200'	£2.20
AGFA LN 7" × 1800'	£3.15
AGFA LN 5" × 1200'	£2.29
AGFA LN 5¾" × 1800'	£3.15
AGFA LN 7" × 2400'	£3.87
AGFA LN 7" × 3600'	£4.95
AGFA PEM368 7" × 1800' (plastic)	£3.85
AGFA PEM368 7" × 1800' (metal)	£4.49
AGFA PEM368 10½" × 3600' Cine	£8.82
AGFA PEM368 10½" × 3600' NAB	£10.70
BASF LH 7" × 1800'	£4.58
BASF LH 7" × 2400'	£5.99
MAXELL UDXL 35.90B 7" × 1800'	£5.50
MAXELL UDXL 35.180B 10½" × 3600'	£13.00
SONY SLH 7" × 1800'	£4.55
TDK AUDUA L 7" × 1800'	£3.75
TDK AUDUA L 10½" × 3600' NAB	£10.90*
TDK AUDUA LB 7" × 1800'	£4.40*
TDK AUDUA LB 10½" × 3600' NAB	£12.20*

VIDEO CASSETTES

AGFA VIDEOCHROM (VCR)

VC.45/100	£9.75
VC.60/120+10	£12.65
LVC150	£15.05

TDK SUPER AVILYN (VHS)

E60	£6.45
E120	£8.65
E180	£10.30

All goods include VAT at 15% and are offered subject to availability.

Postage and Packing for UK
50p per order
Orders over £25 post free.

Mail orders and callers to Dept. ME19,
B.A.T.S. OF BIRMINGHAM,
2262, Coventry Road, Sheldon, Birmingham,
B26 3PA. Telephone 021-742 6311.
Also at
KEAN & SCOTT'S,
120/122 Corporation Street, Birmingham, B4 6TA.
Telephone 021-236 2139.

B.A.T.S.
OF BIRMINGHAM

HOT VINYL AT £2.99

Curved Air (pic disc)	**Air Conditioning**	£5.99
Steely Dan	AJA (red)	£2.99
Wayne County & The Electric Chairs	Storm the Gates of Heaven (pink marble)	£2.99
Art Bears	Hopes and Fears (black vinyl + poster)	£2.99
Link Wray	Beans and Fatback (black vinyl + poster)	£2.99
Dead On Arrival (2 LPs)	Various Virgin Artistes (luminous vinyl, ltd. edn.)	£4.49
Who	Who Are You (red)	£2.99
Fleetwood Mac	Fleetwood Mac (white)	£2.99
Pink Floyd	Dark Side of the Moon (white)	£2.99
Led Zeppelin	IV (Purple)	£2.99
Stevie Wonder	Songs in the Key of Life 2 LPs (yellow)	£6.99
Bowie	Stage 2LPs (yellow)	£4.99

ATMOSPHERE LABEL £2.99 each

Agitation Free	Second	Ornette Coleman	Who's Crazy Vol 1
Huge Hopper	Monster Band	Ornette Coleman	Who's Crazy Vol 2
Charles Austin/Joe Galvin	Miami	Jean Luc-Ponty	Sonata Erotica
Abi Rader	The Thing	Agitation Free	Melerch

OFFER OF THE WEEK

ROLLING STONES — £2.99 each
Black and Blue (Blue)
Through The Past Darkly (Green)
Their Satanic Majesties Request (White)
High Tide & Green Grass (Orange)
Beggars Banquet (White)
Between The Buttons (Yellow)
Let It Bleed (Red)

Postage and Packing 41p per record
Payment: Cheques or postal orders made payable to OLD JOCK, 56 Standard Road, London NW10. (UK only)

A UNIQUE SERVICE

Worldwide — to all Record & Tape Buyers

- ★ BRAND NEW LP'S AND TAPES SUPPLIED AT INCREDIBLY LOW PRICES
- ★ THOUSANDS OF QUALITY GUARANTEED SECONDHAND LP'S
- ★ BOOKS, ACCESSORIES, SINGLES, Etc

Write or phone now for our FREE 25 page catalogue — Inland and Export Enquiries welcomed.

Your unwanted good conditioned records and tapes bought for cash or part exchanged for ANY brand new items of YOUR OWN CHOICE. Send list to us for official offer.

Probably the world's most complete mail order service.

COB RECORDS (N3), PORTHMADOG,
GWYNEDD, WALES
Tel: 0766 2170 or 3185

A TINY SELECTION FROM OUR VAST RANGE

COLOUR COLOUR COLOUR COLOUR

7" JAM Strange town (Yellow) (I)	1.49
7" RAINBOW L.A. Connection (Red) (P)	99p
7" D. COVERDALE Snakebite e.p. (White) (P)	1.25
7" GRINDER Wickford is boring e-p- (Red) (P)	99p
7" DOLLAR Love's got a hold on me (Clear) (P)	1.75
7" VIOLINSKI Save me (Blue) (P)	99p
7" LURKERS Clue (+ Gold flexi) (P)	1.99
7" RED NOISE Furniture (Red, P) + Revolt (Blue, P).. each	1.25
7" QUO Matchstick men/Down dustpipe (Gold) (P)	1.15
7" STRANGLERS S. better/Grip/+ 2 (Pink) (P) (I)	1.49
7" THREE DEGREES Woman in love (Blue) (P)	1.50
7" XTC Life begins at the hop (Clear)(P)	1.25
7" GEN. X King rocker (Yell, Pink, Red, Orange) (P) .. each	1.25
7" SQUEEZE Cats (Pink) (P) + Junction (lilac) (P) ..... each	1.50
7" ACE FREHLEY N. York groove (Blue) (P) (+ mask)	1.25
7" DICKIES B. splits (Yell) (P) + Paranoid (Clear) (P) .. each	99p
7" DICKIES Give it back (White) (P)	1.50
7" RIVVITS Never (Blue) (P)	99p
7" BLACK SABBATH Hard rd. (Mauve)	99p
7" DAVE GOODMAN Justifiable homicide (Red)(P)	1.50
7" X RAY SPEX Highly inflammable (Red)	1.25
7" BLUE OYSTER CULT Mirrors (Clear) (P)	99p
7" TUBES T.V. is king (Yellow) (P)	99p
7" E.L.O. S. Talking woman (Lilac) (P)	2.50
7" DR. FEELGOOD Milk & Alcohol (White or Brown)(P) each	1.50
7" DR. FEELGOOD Price is right (Blue or Brown)(P)... each	99p
7" COWBOYS INTERNATIONAL Aftermath (Orange) (P)..	1.15
7" U.F.O. Shoot shoot e.p. (Clear) (P)	99p
7" FLYS Waikiki beach (Yellow) (P)	75p
12" TELEPHONE Humaine (Red) (Telephone shaped)	1.50
12" HORSLIPS Loneliness (Green) (Shamrock shaped)	1.99

12" 12" 12" 12" 12" 12" 12" 12"

12" ABBA Voulez vous/Does your mother know (I) (P)	3.25
12" SHADOWS Argentine / Deer Hunter / Bermuda (I) (P)	2.99
12" ERROL DUNKLEY O.K. Fred (E)	1.60
12" SLICK Sexy cream (P, E) + Space bass (E) .... each	1.99
12" P. BUSTER Al Capone (P) + 10 Commandments (P) each	2.15
12" TURN ON THE TAP 4 track jazz e.p. (E versions) (P)	1.99
12" G.Q. Disco nights + Dream a reality (Both E- ..... each	1.79
12" BUZZCOCKS Pulsebeat + 3 (Clear) (P) (I)	3.99
12" ELO. Don't bring me down (P)	1.60
12" ELO. Showdown/Roll over Beethoven (P)	1.99
12" ELO. Shine a little love (white)	1.99
12" AL HUDSON You can do it (E) (P)	1.60
12" KRAFTWERK Neon lights (Luminous) (P)	2.50
12" SEX PISTOLS Anarchy in the UK (I) (P)	1.99
12" HI TENSION British hustle (E) (P)	1.25
12" GENE CHANDLER Get down (E) (P) (Pink)	1.99
12" EDWIN STARR Contact (E) (P) (Pink)	1.99
12" DEEP PURPLE Black night / Strange kind (P)	1.60
12" GARY'S GANG Keep on dancing (E) (I)	1.99
12" FRANTIQUE Strut your funky stuff (E)	1.99
12" ERUPTION One way ticket	2.25
12" GIBSON BROS. Cuba + Ooh what a life (P) .... each	1.99
12" HAWKWIND Silver machine (Mirror pic)	3.99
12" LENE LOVICH Say when (P) . . . . Lucky no........ each	1.99
12" ROSE ROYCE Makes you feel like dancing (E)	1.99
12" DAVID BENDETH Feel the real (E) (P)	1.99
12" RAMONES Rockaway beach (P)	1.99
12" SAINTS This perfect day + 2 (P)	1.99
12" T. CONNECTION Do what you wanna do (7.15)	2.50
12" ANITA WARD Ring my bell (E)	2.25
12" DOLL Desire me (P)	1.60
12" D. SUMMER Back in love + 2	1.25
12" YES Going for the one (P)	2.99
12" DEVO Satisfaction (first Stiff 12")	1.99
12" McFADDEN/W'HEAD Aint no stoppin (10 mins)	2.25
12" T.V. Marquee (9.00), Foxhole (P), Jewel (p) .... each	1.60
12" P.I.L. Death disco (11 mins) (P)	2.50
12" CRUSADERS Street Life (E) (P)	1.60
12" P. HERNANDEZ Born to be alive (E) (P)	1.99
12" STONES Miss you (Pink) (P) (8 mins) (Orig.)	3.99
12" SEX PISTOLS Blow/My way (I) (P) (Clear)	3.75
12" SISTER SLEDGE We are family (E)	1.50
12" MIKE OLDFIELD Guilty (E) (P)	1.99
12" ROXY MUSIC Angel eyes (P) (E)	1.99
12" SID VICIOUS My way / S. else / C'mon everybody (I) (Colour pic of Sid as Action man in coffin)	2.99
12" SHAM 69 Hersham Boys (P) (+ extra tracks)	1.99
12" IAN DURY Reason to be cheerful (E) (P)	1.49
12" IAN DURY Hit me with your rhythm stick	1.35
12" SPARKS Beat the clock (playable label) (col)	1.99
12" AIMI STEWART Light my fire (clear) (P)	1.99
12" GLORIA GAYNOR I will survive (E)	1.99
12" 'M' Pop muzik (double groove) (E) (P)	1.99
12" WINGS Goodnight (P) (E) (+ Wings cig cards)	1.99
12" WRECKLESS ERIC Hit & Miss Judy (orange) (P)	95p
12" BLONDIE S.Girl (Eng & Fr) / I know (P) (British)	1.99
12" BLONDIE (as above) (Slightly diff pic. (I)	3.25
12" BLONDIE S.Girm (Eng & Fr) (diff pic to Brit) (I)	2.99
12" BLONDIE Heart (V & Inst)/Rifle (P) (Brit Orig.)	2.95
12" BLONDIE Presence deer (Orig. Brit) (P)	4.99
12" BLONDIE Heart (V & Inst) (Diff. pic to Brit) (I)	2.99

GOODIES GOODIES GOODIES

7" BLONDIE Living in the real world/Dreaming (I)	1.10
7" HENDRIX Voodoo chile / Wind cries Mary (I) (P)	1.75
7" HENDRIX Hey Joe / All along the watchtower (I) (P)	1.75
7" P.I.L. P.I.L. (Original newspaper pic)	1.50
7" BEATLES Skinny Minny / My Bonnie (I) (P)	1.75
7" BEE GEES Sgt. Pepper / Day in the life (I) (P)	1.75
7" JAM Tube station, All round, in the city, Modern world, News of world, David Watts, Strange town, Young. each	99p

7" JAM Strange town (Pic)	1.25
7" JAM Mr. Clean/Down in the tube station (I)	1.20
LP ABBA Honey honey (I)	5.99
10" SHRINK 6 track EP (P)	1.60
10" WHIRLWIND LP	2.50
LP DR FEELGOOD As it happens (+ free EP)	3.99
LP CLASH (First LP + free 7" Groovy times) (I)	5.25
10" SHAKE Culture shock EP (P)	1.99
7" BRYAN FERRY Price of love / A Time (I) (P)	1.50
7" BLONDIE Kidnapper/Cautious lip (Jap. I) (P)	2.75
7" BLONDIE S. Girl (Eng. & Fr) (Diff pic to Brit) (I)	99p
10" JOE JACKSON Look Sharp (double) (P) (I)	5.25
7" PISTOLS Holidays in the sun (orig pic VS 191)	1.99
7" TUBEWAY ARMY Down in the park (P)	99p
7" ABBA Eagle/Thank you for the music (I) (P)	1.75

PICTURE DISCS PICTURE DISCS

L.P. SCORPIONS Love drive (I)	7.99
L.P. ABBA Voulez vous (I)	9.50
L.P. SEX PISTOLS Never mind the	4.99
L.P. ELVIS PRESLEY Leg. Performer Vol. 3 (I)	5.99
L.P. ELTON JOHN Capt. Fan. + Single man .... each	6.49
L.P. OLIVIA N JOHN Totally hot	7.99
L.P. DEVO Are we not men (+ flexi disc)	4.99
L.P. MIKE OLDFIELD Tubular bells	4.99
7" BONEY M Hooray it's a holiday	2.25
7" BRAM TCHAIKOWSKY I'm the one that's living	1.60
7" BLONDE ON BLONDE Whole lotta love (nude)	2.50
7" GEORGE HARRISON Faster	1.99
7" PEACE BAND Peace	1.60
7" NO DICE Come dancing	1.49
7" TYCOON Such a woman (nude)	1.60
7" ROY WOOD On the road again	1.60
7" RICK WAKEMAN Animal showdown	1.60
7" SNIFF 'N TEARS Driver's seat	1.99
7" KIRSTY McCOLL They don't know	1.50
7" LINER You & me ...99p. Keep reaching out	1.50
7" FISCHER Z The worker	1.99
7" NICK GILDER You really rock me	1.50
7" CHARLIE Fight dirty	1.50
7" L. GARRETT Feel need 1.50. Made for dancing	3.99
7" FOODBAND Send me up to Mona	1.65
7" SHAWN CASSIDY Hard love	99p
7" MICK JACKSON Married men	1.60
7" JAYNE AYRE Call me every night	99p
7" SUTHERLAND BROS Easy come, easy go	1.99
7" LURKERS Ain't got a clue (+ pic flexi)	1.99
7" REGULARS Fools game (+ free black copy)	1.60
7" FAB POODLES Workshy	1.60

BOWIE BOWIE BOWIE BOWIE

7" BOWIE Yassassin (lyrics on sleeve) (P) (I)	1.75
7" BOWIE Look back in anger/Repetition (I)	1.20
7" E.P. BOWIE London boys/S. FACES Hey girl/BIRDS Leaving here/DOBIE GRAY In crowd. (V. Limited pic.)	1.15
7" BOWIE Soul love/Blackout (P) (I)	2.99
7" BOWIE Golden years / Can you hear me (cig. P) (I)	1.75
7" BOWIE Stay/S. city (sim. pic to Changes) (P) (I)	1.75
7" BOWIE Boys keep swinging (V ltd Brit. pic)	1.25
7" BOWIE Boys (Very diff. pic. to Brit) (GER I) (P)	1.75
7" BOWIE Br. glass + 2 (Ltd. BLUE VINYL) (I)(P)	2.25
7" BOWIE E.P. Rebel / Q.Bitch / Sorrow / Amst (I) (P)	2.25
7" BOWIE Heroes (sung in German) (I) (P)	1.75
7" BOWIE Heroes (sung in French) (I) (P) (now deleted)	1.75
7" BOWIE Life on Mars / Drive in Saturday (I) (P)	1.75
7" BOWIE Space oddity / Man who sold the world (I) (P)	1.75
7" BOWIE Sorrow / Lady grinning soul (I) (P)	1.75
7" BOWIE Jean Genie / Hang on to yourself (I) (P)	1.75
7" BOWIE Diamond dogs / Holy holy (I) (P)	1.75
7" BOWIE Starman / John, I'm only dancing (I) (P)	1.75
7" BOWIE Fame/Right (I) (P)	175
7" BOWIE Beauty & Beast / Sense of doubt (I) (P)	1.50
7" BOWIE Sound & Vision / New career (I) (P)	1.75
7" BOWIE Be my wife / Speed of life (I) (P)	1.75
7" MANISH BOYS / DAVY JONES Pity the fool / Take my tip / Habit of leaving / Baby loves (Ltd. pic)	1.25

List of over 100 Bowie goodies sent with all orders

POSTAGE & GOOD PACKING 10", 12". 1—45p. More than 1—35p each (Maximum £1.75). 7" 1 or 2—25p. 3 or more—12p each (Max. 60p). OVERSEAS P&P 10", 12". 1—£1.30. 2—£2.30. 3 to 5—80p each. 6 to 20—£5. 7" 1 or 2 —50p. 3 to 5—£1.25. 6 or more—25p each (Max. £3). IRELAND. Please see catalogue. Please allow 10 days clearance for cheques. (Postal orders mean quicker delivery)

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)

P = Picture Sleeve. E = Extended version.

OUR NEW CATALOGUE (Supp. No 24) LISTS OVER 1500 12" SINGLES (+ SALE 12"), 800 NEW WAVE 7", OVER 100 BOWIE GOODIES, LOTS OF PISTOLS, BLONDIE & ABBA IMPORTS, COLOURED VINYL, RARITIES, PICTURE DISCS & LOTS, LOTS MORE. Send LARGE stamped self-addressed envelope. (Overseas 3IRC).

Adrians
THE RECORD SPECIALIST
Address: WICKFORD SHOPPING HALL
(Ref N), WICKFORD, ESSEX
Open Mon—Sat 9—6,

WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE

Rival RECORDS

SAVE £££'s ON THESE GREAT DOUBLE ALBUMS

DAVID BOWIE	Stage	£4.49
ROLLING STONES	Love You Live	£3.99
JEFFERSON AIRPLANE	Flight Log	£2.49
A W B	Person To Person	£2.49
PINK FLOYD	Ummagumma	£4.49
LEE ZEPPELIN	Song Remains The Same	£4.99
THE DOORS	Absolutely Live	£4.49
10 CC	Live And Let Live	£3.49
MIKE OLDFIELD	Incantations	£4.49
FM	Original Soundtrack	£3.49
C S N Y	4 Way Street	£4.49

BOWIE BONANZA

THE LODGER	£3.49
CHANGES ONE (Greatest Hits)	£3.49
ZIGGY STARDUST	£3.49
LOW	£3.49
YOUNG AMERICANS	£3.49
DIAMOND DOGS	£3.49
HEROES	£3.49

TOP SELLING BARGAINS

ELO	Discovery	£3.49
GERRY RAFFERTY	Night Owl	£3.49
BLONDIE	Parallel Line	£3.49
BLONDIE	Plastic Letters	£3.49
JONI MITCHELL	Hissing Of Summer Lawns	£3.49
SUPERTRAMP	Breakfast In America	£3.49
SUPERTRAMP	Even In The Quietest Moments	£3.49
SIMON & GARFUNKEL	Greatest Hits	£3.49
DIRE STRAITS	Communique	£3.49
BILLY JOEL	52nd Street	£3.49
MEAT LOAF	Bat Out Of Hell	£3.49
THIN LIZZY	Johnny The Fox	£2.25
THIN LIZZY	Black Rose	£3.49
THIN LIZZY	Bad Reputation	£2.25
THIN LIZZY	Fighting	£2.25
BLUE OYSTER CULT	Agents Of Fortune	£3.49
BLUE OYSTER CULT	Spectres	£3.49
BOB DYLAN	Street Legal	£3.49
JANIS JOPLIN	Pearl	£2.99
LINDA RONSTADT	Living In The USA	£2.99
STEELY DAN	Can't Buy A Thrill	£2.99
GENESIS	And Then There Were Three	£3.49
BOSTON	1st Album	£3.49
EAGLES	Hotel California	£3.49

DAVE EDMUNDS	Repeat When Necessary	£3.49
RICKIE LEE JONES		£3.49
ROLLING STONES	Sticky Fingers	£3.49
ROLLING STONES	Goats Head Soup	£3.49
LOU REED	Transformer	£3.49
LOU REED	Rock 'N' Roll Animal	£3.49

NEW WAVE ALBUMS AT OLD WAVE PRICES

TUBEWAY ARMY	Replicas	£3.49
ELVIC COSTELLO	Armed Forces	£2.99
DEVO	Are We Not Men (1st Album)	£3.49
DEVO	Duty Now For The Future	£3.49
DOGWATCH	Penfriends	£3.99
ELVIS COSTELLO	Armed Forces (With EP)	£3.99
IAN DURY	Do It Yourself	£3.49
IAN DURY	New Boots & Panties	£3.49
THE JAM	This Is The Modern World	£2.49
PERE UBU	The Modern Dance	£2.25
IGGY POP	The Idiot	£2.49

EVEN MORE BARGAINS

BLACK SABBATH	Sabotage	£2.49
CREEDENCE CLEARWATER REVIVAL	Chronicle	£2.25
STEVIE WONDER	Anthology 3 LP's	£3.49
KINKS	20 Golden Greats	£1.99
ROBIN TROWER	In City Dreams	£1.99
10 CC	Bloody Tourists	£2.25
ELP	Brain Salad Surgery	£3.49
MOODY BLUES	In Search Of The Lost Chord	£2.99
MOODY BLUES	A Question of Balance	£2.99
MOODY BLUES	Childrens, Children	£2.99
BE BOP DE LUXE	Drastic Plastic	£2.49
STEVE HILLAGE	L	£2.25
STEVE HILLAGE	Motivation Radio	£2.25
ROBIN TROWER	Long Misty Days	£2.25
THIRD WORLD	1st Album	£1.99
LINDISFARNE	Dingly Dell	£0.99
PETER GABRIEL	2nd Album	£2.49
JON ANDERSON	Olias Of Sunhillow	£1.99
MAN	The Walsh Connection	£0.99

PICTURE SLEEVE SINGLES

SEX PISTOLS	Holidays In The Sun (Original British Pic Cover)	£1.99
CLASH	Cost Of Living (EP)	£1.25
BLONDIE	Sunday Girl (Import)	£1.49
BLONDIE	Heart Of Glass (Import)	£1.49
BLONDIE	Denis (Import)	£1.49

POSTAGE:
7" 1-2 25p, 3-6 35p, 7-9 50p, 10-14 70p, plus 5p per 7" max. £1.00. 12" 1-45p, 2-65p, 3-85p, 4-£1.00, 5-£1.15, over 5 titles free.
Address:

RIVAL RECORDS
DEPT. N 42 SOUTHERNHAY
BASILDON, ESSEX, SS14 1ET

VISIT THE COLLECTORS RECORD FAIR

For All That's Rare in Rock 'n' Roll — Country & Western — New Wave, etc.
From 1 - 6 pm Sunday, September 30th, at The Ivanhoe Hotel, Bloomsbury St., London WC 1. Admis. 50p

Enquir. Ring
01-690 7712
Don't forget — make a date

PENNY FARTHING

SUPER BUYSat **£2.25** each, or 3 for **£6**

SUTHERLAND BROTHERS	Sailing
TOM PETTY	You're Gonna Get It!
IAN HUNTER	Overnight Angles
GOLDEN EARRING	To The Hilt
GOLDEN EARRING	Switch
TANGERINE DREAM	Sorcerer
STREETWALKERS	Red Card
SPLIT ENZ	Mental Notes
ROBERT PALMER	Some People
GRAHAM PARKER	Stick To Me
ROBIN TROWER	Long Misty Days
XTC	Go 2
LOU REED	Rock And Roll Heart
IGGY POP	Lust For Life
BLACK SABBATH	Black Sabbath
BLACK SABBATH	Vol 4
BLACK SABBATH	Master Of Reality
BLACK SABBATH	Sabotage

£2.99 each, or 3 for **£8**

IAN GILLIAN BAND	Clear Air Turbulence
CAMEL	Moonmadness
CAMEL	Rain Dances
CAMEL	The Snow Goose
CAMEL	Mirage
THE MOODY BLUES	Every Good Boy
THE MOODY BLUES	On The Threshold Of A Dream
THE MOODY BLUES	Days Of Future Passed
JJ CALE	Really
ELVIS PRESLEY	Kiss in' Cousins
ELVIS PRESLEY	Roustabout
ELVIS PRESLEY	Fun In Acapulco
JEAN MICHEL JARRE	Oxygene
ABBA	Voulez-Vous
IAN DURY	Do It Yourself

£1.99 each, or 3 for **£5**

MARC BOLAN	Zip-Gun
GEORGE HATCHER BAND	Dry Run
HOT LEGS (10cc)	You Didn't Like It
YELLOW DOG	Beware Of The Dog
THIN LIZZY	Bad Reputation
THIN LIZZY	Johnny The Fox
BILLY FURY	The Golden Years
DONOVAN	Mellow Yellow
JETHRO TULL	Heavy Horse
VARIOUS	Stiffs Live
IGGY POP	The Idiot
STREETWALKERS	Vicious But Fair
THE SMALL FACES	Magic Moments
RAY THOMAS	From Mighty Oaks
JOHN LODGE	Natural Avenue
JUSTIN HAYWARD	Songwriter
RAY THOMAS	Hopes Wishes & Dreams
MICHAEL PINDER	The Promise
DON McLEAN	Don Mclean
SAMMY HAGAR	Sammy Hagar
T. REX	Futuristoc Dragon
MOTT THE HOOPLE	The Hoople
MOTT THE HOOPLE	Mott
THE ADVERTS	Crossing The Red Sea
IAN HUNTER	All-American Alien Boy
CAPTAIN BEEFHEART	The Spotlight Kid
NEKTAR	Recycled
NEKTAR	A Tab In The Ocean
THE HEAVY METAL KIDS	Anvil Chorus
BONZO DOG BAND	Keynsham
CAN	Out Of Reach
JOHNNY WINTER	Progressive Blues Experiment
THE O BAND	Within Reach
AMON DUUL	Phallus Dei
MAN	All's Well That Ends Well
MAN	Rhinos, Winos & Lunatics
MAN	Slow Motion

DOUBLE L.P.'s at £4.49 each or 3 for £12.00

ELVIS PRESLEY	40 Greatest (Pink Vinyl)
MIKE OLDFIELD	Incantations
STEELEY DAN	Greatest Hits
STREET WALKERS	Live
NILS LOFGREN	Night After Night

SPECIAL OFFER L.P.'s at £3.25 each or 3 for £9

ELECTRIC LIGHT ORCHESTRA	Ole, Best Of
JEAN MICHEL JARRE	Equinoxe
BOB DYLAN	Little White Wonder Vol. 1
BOB DYLAN	Little White Wonder Vol. 2
BOB DYLAN	Little White Wonder Vol. 3
IGGY POP	Metallic KO
J.J. CALE	5
DR. FEELGOOD	Be Seeing You
PETER HAMMILL	Vision
ANTHONY PHILLIPS	Sides

(with FREE Copy of Private Parts & Pieces, Yes 2 albums for just £3.25!)

TOP SELLING CHART L.P.'s at £3.99 each or 3 for £11

LED ZEPPELIN	In Thru' The Out Door
BOB DYLAN	Slow Train Coming
GERRY RAFFERTY	Night Owl
JOE JACKSON	Look Sharp
J.J. CALE	No. 5
TUBEWAY ARMY	Replicas
GARY NUMAN	Pleasure Principles
AC/DC	Highway To Hell
POLICE	Outlandou DAmour
VAN MORRISON	Into The Music
RAINBOW	Down To Earth
BEACH BOYS	L.A.
EARTH WIND & FIRE	I Am
BONEY M	Oceans Of Fantasy

Rush Your P.O.'s, Cheques Tp **P.F.S., 13 Cranbrook Road, Ilford, Essex. POST & PACKING — 1 LP = 49p, 2 LPs = 79p, 3 Or More LP's = £1 OVERSEAS POST 75p Per LP.**

Rush your PO's/Cheques to — Penny Farthing, 13 Cranbrook Road, Ilford, Essex. Post and packing 1 LP - 49p 2 LP's — 75p 3 or more £1. OVERSEAS 70p per LP

WRETCHED RECORDS

98 SOHO MARKET, NEWPORT PLACE
LONDON WC2H 7LA

FAMILY FODDER Playing golf (with my flesh crawling) c/w (my baby takes) Valium (FRESH 1) (pic)	80
ADAM & THE ANTS Zerox (pic)	80
ALBERTOS Snuff Rock EP (pic)	99
ATV Longer; Life; ATV; Limp; Force (all pic)	ea 85
ANGELIC UPSTARTS Liddle (pic) 85p/Warning (pic)	95
HENRY BADOWSKI Making Love (gold sleeve)	85
BARRACUDAS I want my Woody back (pic)	85
THE BEARS Insane (Good Vibrations) (pic)	80
BLAH BLAH BLAH In The Army (Absurd) (pic)	85
THE BUZZARDS We make a noise (pic)	95
BUZZCOCKS Spiral Scratch EP (pic)	£1.35
BUZZCOCKS Orgasm; What?; Don't mind; Love u more; Fallen; Promises; Happy; Harmony (all pic)	ea 95
B-52's Rock Lobster (pic)	95
CABARET VOLTAIRE Nag Nag, Headkick (pics)	ea 85
CASH PUSSIES 99% is S... (pic)	85
JOHN COOPER CLARKE Innocents (Rabid) (pic)	99
CLASH White Riot (Italian imp; different sleeve)	95
CLASH Riot, Remote, Complete, City Rockers, Tommy Gun; Civil War (pics); White Man (logo)	ea 95
COCKNEY REJECTS Flares & Slippers (pic)	85
DAMNED Love Song (pic); Problem Child (pic)	ea 95
DEVO Jocko Homo (Gatefold) 99p; Be Stiff, Baby gave me a Surprise; Secret Agent Man (all pic)	ea 95
THE DISTURBED I don't believe/Betrayed (pic)	85
THE DISTRACTIONS Time goes by so slow (pic)	85
IAN DURY What a Waste; Reasons to be (pics)	ea 95
ECHO & THE BUNNYMEN Pictures (Zoo) (pic)	85
FALL Rowche Rumble, New Thing (pics)	ea 85
FATAL MICROBES Violence grows (pic)	85
EDDIE FICTION U.F.O. (Absurd) (pic)	85
FLYING LIZARDS Money (pic)	95
48 CHAIRS Snap it around (Absurd) (pic)	85
FRANTIC ELEVATORS Voices in the dark EP (pic)	85
FREEZE In Colour (pic)	85
FRESHIES Straight in at No. 2 EP (pic)	99
GENERATION X Friday's, Valley (coloured) (pics)	ea 95
GERRY & THE HOLOGRAMS Gerry (Absurd) (pic)	85
GLASS TORPEDOES Someone different (pic)	85
GLAXO BABIES Christine Keeler (pic)	90
IQ ZERO Insects (Object) (pic)	85
JAM When you're young (pic)	95
KILLJOYS Johnny won't get to heaven (pic)	85
LAST WORDS Animal World (pic)	85
LURKERS Shadow/Freak Show (2 × 7") (pic)	£1.49
MADNESS The Prince (2 Tone)	95
MEMBERS Killing Time, Offshore (pics)	ea 95
MENACE Screwed; GLC; Nothing; Final (pics)	ea 85
MERTON PARKAS You need wheels (pic)	95
METROPHASE In Black EP (& Nikki & Epic Mapp) (pic)	85
STEVE MIRO Dreams of desire, Up & About (pics)	ea 85
MODS M.O.D. (pic)	95
MOLESTORS Civilisation, Disco love (pics)	ea 85
MONOCHROME SET Symphonie; Alphaville (pics)	ea 85
THE NORMAL T.V.O.D. (pic)	85
GARY NUMAN Cars (pic)	95
OUTCASTS Just another teenage rebel (pic)	85
PASSAGE About time EP (Object) (pic)	99
PENETRATION Come into the open (pic)	95
PRAGVEC Expert (pic)	85
PURPLE HEARTS Millions like us (pic)	95
QUADS There must be thousands	90
RAINCOATS Fairytale in the supermarket (pic)	85
RAMONES Rock & Roll high school (pic)	95
REVILLOS Where's the boy for me? (pic)	95
REZILLOS Can't stand my baby (pic)	85
RUDI I Spy EP; Big Time (pics)	ea 85
THE RUTS Something; Babylon (pics); In a Rut	ea 95
THE SCARS Adult/ery (FAST) (pic)	85
SECRET AFFAIR Time for Action (pic)	95
SEX PISTOLS Anarchy (pic) £1.49, Holidays (UK!) (pic) £1.49; Vacant; Queen; Silly; Else; C'mon (pics)	ea 95
SILICON TEENS Memphis (pic)	85
SIOUXSIE Metal Postcard; Playground (pics)	ea 95
SKIDS Masquerade (pic)	85
SNATCH All I want (great metallic pic sleeve!)	85
SPECIALS Gangsters (2 Tone label)	85
SPIZZ ENERGI Soldier soldier (pic)	85
SQUEEZE Slap & Tickle (coloured vinyl) (pic)	95
STIFF FINGERS Suspect; Ulster; Gotta (pics)	ea 85
STRANGLERS Duchess, Grip, Peaches, Change, Heroes, 5 Minutes; Sleazy; Walk on by (pics)	ea 95
SWELL MAPS Dresden style (pic)	85
TEARDROP EXPLODES Gas EP; Babies (pics)	ea 85
TEENBEATS I can't control myself (pic)	90
THEY MUST BE RUSSIANS EP (pic)	85
TOURS Language School (pic)	85
TOYAH Victims of the Riddle (pic)	95
TOYAH Sheep farming in Barnet EP (pic)	£1.49
TUBEWAY ARMY Too Bad/Bombers (2 × 7") (pic)	£1.49
TUBEWAY ARMY Down in the Park (pic)	90
UK SUBS Tomorrow's Girls (Blue Vinyl) (pic)	95
UNDERTONES Teenage Kicks (Good Vibrations!) (pic)	99
VERMILLION & THE ACES The letter (pic)	85
WAILING COCKS Listen to the wailing cocks	95
999 I'm alive; Nasty Nasty; Emergency; Me and my desire, Feeling alrite with the crew; Homicide (pics)	ea 95
JOE JACKSON Look Sharp (2 × 10" LPs!!!)	4.99
JOY DIVISION Unknown Pleaures LP	3.75
SHAM 69 Story of Hersham Boys LP + 12"	4.49
STREET TO STREET (Liverpool Comp)	2.99
12" BLONDIE Sunday Girl (French/English) (pic)	99
12" BUZZCOCKS Pulsebeat (Clear Vinyl) (pic)	£4.99
12" CRAMPS Gravest Hits (5 tracks) (pic)	£1.49
12" CRASS Feeding of the 5000 (17 tracks) (pic)	£1.99
12" DEVO Be Stiff EP (6 tracks) (pic)	£2.49
12" FORGOTTEN REBELS (Canadian) (horrible) (pic)	£1.99
12" MEMBERS Offshore — Pennies — Solitary (pic)	99
12" PENETRATION Danger Signs (3 tracks) (pic)	£1.49
12" POISON GIRLS Hex (8 tracks)	£1.99
12" SEX PISTOLS Biggest Blow (Australian) (pic)	£3.99
12" SHAM 69 Hersham Boys (5 tracks) (pic)	£1.99
12" BRAM TCHAIKOVSKY Lullaby (pic)	£1.49
DANNY ADLER (ex-Roogalator) Story LP	£3.49
CLASH Import LP with free live 7"	£5.25
THE DAMNED Damned Damned Damned LP	£3.99
IAN DURY New Boots (with Sex & Drugs)	£3.49
THE FALL Live at the Witch Trials	£3.75
FASHION Product Perfect	£3.75
GOOD MISSIONARIES LP	£2.49
HEARTBREAKERS Live at Max's	£3.99
OUTCASTS Self Conscious LP	£3.49
SLAUGHTER & THE DOGS Live at Belle Vue	£2.99
THE SLITS Cut	£3.99
THE SODS Minutes to go	£2.99
STIFF LITTLE FINGERS Inflammable Material	£3.75
SWELL MAPS Marineville (+ free 7")	£3.75
THIS HEAT LP	£3.99
THROBBING GRISTLE 2nd Annual Report (offer)	£2.99
TRIBESMAN Street Level LP	£3.49
MANCHESTER COLLECTION (Object label sampler)	£3.49
VAULTAGE 78 (Attrix Brighton compilation)	£2.99
MODS MAYDAY (Bridge House live compilation)	£3.99

STOP PRESS

JANE AIRE Breaking down the walls (pic)	95
ALBERTOS Snuff Rock EP (imp. yellow) (pic)	£1.49
ALTERNOMEN UNLIMITED Facade (Object) (pic)	85
ANOTHER PRETTY FACE Carrie (pic)	85
BLONDIE Dreaming (pic)	95
THE BRILLS Gang of One EP (pic)	85
CARDIAC ARREST A bus for a bus EP (pic)	99
THE CHORDS Now it's gone (pic)	95
THE CIGARETTES Back again EP (pic)	99
CONTACT Future/Past EP (Object) (pic)	99
CRISIS No town hall/Halocaust (pic)	85
DNV Mafia EP (pic)	85
DEVO Red Eye (US import)	99
JOHN DuCANN Don't be a dummy (Lee Cooper (pic)	95
FAD GADGET Back to Nature (Mute) (pic)	85
FLYING LIZARDS Money (pic)	95
THE 45's Couldn't believe a word (pic)	95
NINA HAGEN T.V. Glotzer (pic)	95
THE JAM Mr. Clean (US import)	99
THE JETS Original Terminal (G.V.) (pic)	85
DAVID JOHANSSEN Melody	95
LORI & THE CHAMELEONS Touch (pic) (Zoo)	85
NICK LOW Little Hitler/Cruel to be kind (pic)	85
MERTON PARKAS Plastic smile (pic)	95
MONOCHROME SET Mr. Bizarro (pic)	85
999 Found out too late (pic)	95
THE PACK King of kings (pic)	85
PASSAGE New love songs (Object) (pic)	85
PERE UBU The fabulous sequel (pic)	95
POLICE Message in a bottle (GREEN VINYL) (pic)	95
RAPED Cheap night out (pic)	85
SECOND LAYER Flesh as property EP (Fresh 5) (pic)	85
SHAPES What's for lunch/Batman EP (pic)	99
SILENT NOISE I've been hurt (pic)	85
SIOUXSIE & THE BANSHEES Overground (US imp)	99
SKIDS CHARADE (pic)	95
STATIC ROUTINES Rock & Roll Clones (G.V.) (pic)	85
STIFF LITTLE FINGERS Straw dogs (pic)	85
SUNSET BOYS Wreck my bed (pic)	85
SWELL MAPS Real shocks (pic)	85
TEARJERKERS Love affair (G.V.) (pic)	85
TEENAGE FILMSTARS A cloud over Liverpool	85
TWILIGHT-ZONERS EP (pic)	99
UK DECAY & PNEUMANIA EP (pic)	99
VICTIM Strange thing by night (G.V.) (pic)	85
WIERD STRINGS Ancient & Square (pic)	85
X-DREAMYSTS Right way home (G.V.) (pic)	85
XTC Plans for Nigel; At the Hop (pics) each	95
YACHTS Suffice to Say (yellow) (pic)	£1.49
12" BAUHAUS Bella Lugosi's Dead (SW) (pic)	£1.89
12" SEX PISTOLS Anarchy in the UK (pic)	£2.49
12" FRANK SUMATRA Te Deum (pic)	£1.89
12" SID VICIOUS C'mon-Way-Else (pic)	2.49

UK POSTAGE & PACKING: Add 40p for 1st LP or 12" plus 20p for each extra LP or 12". Add 20p for 1st 7" plus 5p for each extra 7".
Overseas send IRC for latest list & postage rates

ATTENTION SHOPS & INDEPENDENT LABELS!
WHOLESALE ENQUIRIES WELCOME

FRESH RECORDS is the wholesale department of WRETCHED RECORDS and offers a comprehensive distribution servive for independent labels — for further details write to the above address.

GALE FORCE

MAIL ORDER

	RRP	OUR PRICE
BOP TILL YOU DROP — RY COODER	£5.00	£3.75
ELDORADO — E.L.O.	£5.00	2.99
STEPPIN' OUT — JOAN ARMATRADING	£4.79	£3.49
EVEN NOW — BARRY MANILOW	£4.99	£3.49
IN THROUGH THE OUT DOOR — LED ZEPPELIN	£5.00	£3.75
RUST NEVER SLEEPS — NEIL YOUNG	£5.00	£3.75
SLOW TRAIN COMING — BOB DYLAN	£5.29	£3.99
ROCK 'n' ROLL JUVENILE — CLIFF RICHARD	£5.29	£3.99
OCEANS OF FANTASY — BONEY M	£5.00	£2.99
WAVE — PATTI SMITH	£4.99	£3.49
BREAKFAST IN AMERICA — SUPERTRAMP	£4.79	£3.49

SPECIAL OFFER **5LP BOX SET OF ★ THE MOTOWN STORY ★ NOW ONLY £5.99**
PLUS MANY MORE LPS, CASSETTES, MUSIC BOOKS & ACCESSORIES
SEND NOW FOR FREE LISTS TO —
GALE FORCE MAIL ORDER 29/37, NORTON FOLGATE, LONDON E1 6BZ

Also available, cassettes, accessories and music books

PLEASE SEND ME LISTS OF CURRENT STOCK TO—

NAME..

ADDRESS..

....

IF YOU REQUIRE ANY OF THE LPS LISTED ABOVE PLEASE SEND CHEQUE/ P.O. plus 75p FOR PACKING AND POSTING
OVERSEAS CUSTOMERS VERY WELCOME
ALL STOCKS SUBJECT TO AVAILABILITY

PLEASE SEND ME YOUR CURRENT LISTS

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are but a small selection from over 2,000 singles and 1,000 L.P.'s listed as incredible prices

SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 35p EACH 3 for £1 OR 10 FOR £3 (+25p POSTAGE & PACKING) MANY OTHERS ON LIST

20	ALESSI	Oh Lori
253	PETER BROWN	Do ya wanna get funky with me
388	RITA COOLIDGE	Words
393	ELVIS COSTELLO	(I don't want to go to) Chelsea
535	EAGLES	Life in the fast lane
3074	ELECTRIC LIGHT ORCHESTRA	Shine a little love
572	LORRAINE ELLISON	Stay with me
722	GENESIS	Spot the pigeon
843	HOT CHOCOLATE	Put your love in me
873	DEE D. JACKSON	Automatic lover
936	QUINCY JONES	Stuff like that
949	K.C. & SUNSHINE BAND	Sound your funky horn
962	EVELYN "CHAMPAGNE' KING	Shame
1075	MANHATTANS	Hurt
1120	VAN McCOY	The shuffle
1137	MECO	Star wars
1147	MFSB	TSOP
1215	WALTER MURPHY	A fifth of Beethoven
1332	PRATT & McLAIN	Happy days
3031	RADHA KRISHNA TEMPLE	Hare Krishna Manta
1665	PATTI SMITH GROUP	Privilege (set me free)
1757	ROD STEWART	Tonight's the night
1818	BILLY SWAN	I can help
1890	TONIGHT	Drummer man
1898	TRAMMPS	Disco inferno
2051	STEVIE WONDER	I wish

ALSO A GREAT BARGAIN

100 HIT SINGLES	£15 (+ £2 if overseas)
100 SOUL SINGLES	£9 (+ £2 if overseas)
100 REGGAE SINGLES	£9 (+ £2 if overseas)

Oldies unlimited, Department N TELFORD, SHROPSHIRE TF2 9NQ

WEST 4 RECORD COVERS

LP Polythene (200g) 25 £1.45; 50 £2.65; 100 £3.60; 250 £7.95; 500 £14.60; 1000 £24.90.
LP Polythene (400G) 25 £2.20; 50 £3.75; 100 £5.65; 250 £12.70; 500 £23.80; 1000 £44.70.
LP Paper Polylined (inners) 30 £3.30; 100 £9.50.
LP White paper (inners) 50 £3.90; 100 £7.15.
PVC Double LP 1@ 44p; 10 £4.40.
LP PVC (heavy duty) 25 £4.40; 50 £8.70; 100 £17.15.
Singles Card/Poly 30 £3.55; 100 £9.55; 250 £19.30.
Singles White Card 30 £3.15; 100 £7.20; 250 £15.15.
Singles paper 100 £2.50; 250 £5.80; 500 £11.00.
Singles PVC (h. duty) 25 £3.45; 50 £6.45; 100 £12.30.
Singles Polythene (400g) 50 £2.15; 100 £2.60; 250 £6.15; 500 £11.75; 1000 £22.25.

Prices include postage and packing in UK, Eire, Channel Island and BFPOs. Overseas and Trade customers write for list. Cheque or P.O. with order please, or shoppers welcome to save postage at:— **WEST 4 TAPES AND RECORDS, 169 CHISWICK HIGH ROAD, LONDON W4 (Dept NME).**

THIS SECTION
01-261 6172

BONAPARTE MAIL ORDER

SINGLES

Sex Pistols — Great Rock 'N' Roll Swindle. (New)	90p
Merton Parkas — Plastic Smile. (P)	90p
Pere Ubu — The Fabulous Sequel. 3-tracks	90p
Police — Message In A Bottle. (P)	90p
XTC — Making Plans For Nigel. (P)	90p
Purple Hearts — Millions. (P)	90p
Revillos — Boy For Me (P)	90p
Patti Smith — Rock & Roll Star (P)	90p
Telephone — Fait Divers (Red telephone shaped vinyl)	1.50
Spizz Energy — Soldiers (P)	90p
Dangerous Girls — Don't Want Eat	90p
Slits — 12" Typical Girls + 4 Tracks	£1.99
Dave Edmunds — Queen of Hearts (P)	90p
Art Failure — Scream of Pain	90p
Jane Aire — Breaking Down The Walls Of Heartache (P)	90p
Bauhaus — Bela Lugosi's Dead. 12" (Pic)	£1.89
Brills — Gang Of One	90p
B.52's — New Single 6060842. (P)	90p
Colour Tapes — Cold Anger	85p
Dalek 1. — The World (P)	80p
DNV — Mafia (P)	85p
Kraftwerk — Showroom Dummies. 3-Track 12". (P)	£1.99
Mekons — Work All Week	90p
Monochrome Set — (New)	90p
Selector — On My Radio	90p
Stiff Little Fingers — Straw Dogs (P)	90p
Siouxsie & Banshees — Mittageisen (P)	90p
Cars — Double Life (P)	90p
Walkie Talkies — Rich & Nasty	85p
Wall — Kiss The Mirror	85p
Static Routines — Rock 'N' Roll Clones	90p
Teenage Filmstars — There's A Cloud Over Liverpool	90p
Inner City Unit — Solitary Ashtray (P)	85p
Pink Military — Stand Alone. 12" E.P.	£1.50
Rezillos — Can't Stand My Baby (P)	90p
Dickies — Nights In White Satin (Col.) (Pic)	90p
U.K. Subs — Tomorrow's Girls. (Blue) (P)	90p
Ruts — Something That I Said (P)	90p
Gary Numan — Cars (P)	90p
Leyton Buzzards — We Make A Noise (P)	90p
I.O.U. — No Entry (P)	90p
Quads — There Must	90p
Madness — The Prince	90p
Cockney Rejects — Flares & Slippers (P)	90p
Lurkers — (Double) Shadow + Freak (P)	£1.65
Lurkers — (Double Pack) Don't Need To Tell Her + Just Thirteen (P)	£1.65
John Du Cann — Don't Be A Dummy (Lee Cooper Ad) (P)	90p
Jags — Back Of My Hand (P)	90p
Angie — Peppermint Lump (P)	90p
Teen Beats — Can't Control Myself (P)	90p
Silicone Teens — Memphis Tennessee (P)	90p
Toyah — Six Track E.P. (P)	£1.50
Swell Maps — Real Shocks (P)	85p
Chords — Now It's Gone	90p
B.52's — Rock Lobster (U.S. Orig) (P)	£1.50
Undertones — Teenage Kicks (Good Vibes) (P)	£1.25
The 45's — Couldn't Beleive A Word (Stiff)	90p
Blah Blah Blah — In The Army (P)	90p
Secret Affair — Time For Action (P)	90p
Penetration — Into The Open (P)	90p
Nick Lowe — Cruel To Be Kind (P)	90p
Bram. TCH. — 12" Lullaby (P)	£1.99
Sham 69 — Hersham Boys. 12" (P)	£1.99
Inmates — Dirty Water (Radar) (P)	90p
ATV — How Much/Force/Life/Action Time (P)	90p
Adam & The Ants — Zerox (P)	90p
Angelic Upstarts — Upstart/Warning/Liddle (P)	90p each
Blondie — RIP/Telephone/Denis/Picture/Sunday/Presence/Heart	90p each
Blondie — 12" Sunday Girl (French version) and I Don't Know	£2.25
Blondie — Denis (P)	£1.50
Blondie — Heart Of Glass (P)	£1.50
Blondie — Sunday Girl (Imp) (P)	£1.50
Boomtown Rats — No/Mary/Modern/Clockwork/Rat Trap/Mondays	90p each
Buzzcocks — (All in pic.) Love You More/Everybody/Ever Fallen/What/I Don't Mind/Orgasm/Promises/Harmony	90p each
Buzzcocks — Spiral Scratch (P)	£1.35
Cabaret Voltaire — Nag (P)	90p
Cash Pussies — 99% (P)	90p
Clash — (All in Pic) Complete/Remote/Tommy/Riot/City Rocker/White Man/Civil	90p each
Clive Pig — Happy Birthday (P)	90p
Damned — Problem Child (P)	90p
Damned — Love Song (P)	90p
Disco Zombies — Drums Over London (P)	90p
Donkies — What I Want (P)	90p
Devo — Mongoloid (Orig. Gatefold) Satisfaction (P) Jonee (P)/Surprise (P)/Secret Agent Man (P)	90p each
Dury — Hit Me (Pic. Imp)	£1.50
Dury — Reasons (P)	90p
Dury — Reasons 12" (P)	£1.50
Dury — Sex & drugs. 7" (pic imp.)	£1.65
Dury — Sex & drugs. 12" (p)	£2.25
Electric Chairs — '77 e.p. (p) thunder / blatantly Offensive (p) / promo e.p.	99p each
Fatal Microbes — Violence grows (p)	90p
Fall — Bingo / new thing / rowche rumble (p)	90p each
Flying Lizards — Summertime blues (p)/money (p)	90p each
Generation X. (in pic) — king rocker / Friday angel / valley of dolls	90p each
Gang of Four — at home a tourist (p)	90p
Homosexuals — e.p. 12"	£2.20
Gerry & holograms	90p
Jam — in city / all around / modern / d.watts / tube station / strange town	90p each
Judas Priest — evening star. 3-track. 12". clear vinyl (p)	£1.75
Kippington Lodge e.p. (feats). Nick lowe (p)	90p
Leyton Buzzards - 19 + mad.)small wonder	90p
kirst mccoll - they don't know	90p
Menace — Final/G.L.C. (P)	90p each
Molesters — End of Civilisation (P)	90p
The Men — 12". Depend On You (P)	£1.60
999 — (All in Pic.). Nasty / Desire / Homicide / Feeling Alright / I'm Alive	90p each
Normal — t.v.o.d. (P)	90p
Graham Parker — Protection / Pink Parker E.p. / Lord / Local Girls / Discover Jap	90p each
Penetration — Dictate / Firing / Life	90p each
Psykik Volts — Totally Useless	90p
Police — Lonely / Roxanne / Can't	90p each
Poison Girls — Hex. 12" (P)	£1.99
Pretenders — Stop Sobbing / Kid	90p each
Public Image — Pil	90p
Public Image — Pil (Orig. Paper Sleeve)	£1.50
Public Image — Pil (Imp. Pic)	£1.65
Punishment Of Luxury — Puppet Life / Energy of Excess / Secrets	90p each
Radiators — Kitty Rickets (P)	90p
Raincoats	90p
Ruts — Babylon / Something I Said / In A Rut	90p each
Rude Kids — Absolute Ruler (Imp. Pic.)	£1.65
Rude Kids — Bunch of Mothers (P)	£1.65
Rude Kids — Stranglers (Imp. Pic.)	£1.65
Sid Vicious — 12". C'mon / My Way / Something. (Imp) (P)	£2.25
Pistols (All Pic.) — Vacant / God / Silly / C'mon / Something (My Way	99p each
Pistols (Imps.) — Submission / New York / Anarchy. (All Pics)	£1.50 each
Pistols (Imps) — Vacant / God Save (Imp) (Pic)	£1.50 each
Siouxsie — Twist / Staircase (Imp Pic)	£1.50 each
Shapes E.P.	
Skids — Masquerade (P)	90p
Squeeze — Bang/Slap. (Col. & Pic.)	90p each
Cool Kats/Junction — (Col. & Pic.)	£1.50
Stiff Little Fingers — Suspect Device / Ulster / Gotta	90p each
Subway Sect. — Ambition (P)	90p
Stranglers — Peaches / Changes (P) / Walk On By (P) / Grip (P) / Five Minutes (P) / Sleazy (P) / Duchess (P)	90p each
Sverige (p)	£1.50
Rachel Sweet — I Go To Pieces. (Orig. Pic). (Stiff)	90p
Teardrop Explodes — Bouncing Babies. 1st 3-Track E.P.	90p
Tubes — Prime Time (Coil. & Pic.) / TV King (Col. & Pic)	£1.00 each
Tubeway Army — Down At Park (P)	90p
Tours — Language School	90p
U.K. Subs — Stranglehold	90p
X-ray — Inflammable (Red Pic.)	£1.00
X-ray — Dayglo / Bondage / Germ Free	90p each

NEW L.P's NEW L.P's NEW L.P's

Public Image — Metal Box. 3 × 12" Records	£5.99 + £1.00 P&P
U.K. Subs — Kind Of Blues	£3.99
Blondie — Eat The Beat	£3.99
Buzzcocks — Tension	£3.99
Ruts — The Crack	£3.50
Penetration — Up For Air	£3.50

Mail order 101 George Street, Croydon, Surrey. Payable to 'Bonaparte'. Allow 10 days for cheque clearance. List alternatives where possible.

U.K. Postage: 7" 1.20p. 2.30p. 3.35p. 4.40p. 5.45p. 6.50p. 7.55p. 8.60p. Max. £1.00. **U.K. Postage 12":** 1-45p. 2-80p. 3-£1.00 max.

OVERSEARS 12" 1=75p. 2=£1.00. 3=£1.50. 5=£2.00. 7" 1-5= 25p each. 5+ 15p each

Adam-Records- 25% DISCOUNT ON RECORDS & CASSETTES ALL LEADING MANUFACTURERS

GREAT NEW CATALOGUE PLUS T SHIRTS, SWEATSHIRTS, BELT BUCKLES & BADGES AND SUPER SPECIAL OFFERS

THIS WEEKS SPECIAL BUY:-
MAN TO MAN — HOT CHOCOLATE
SEND £2.00 ONLY (INCLUDES POSTAGE)
OFFER CLOSES 8TH OCTOBER

To: Adam Records, Adam St., Birmingham B7 4AG.

Name ....

Address ....

....

IF ORDERING RECORD TICK BOX ☐ NME 105

RECORD CORNER

27 BEDFORD HILL, BALHAM, SW12

Join the 1000s who get our booklet each fortnight. UK £1.20 per year. Overseas £1.85 per year.

TOP SELLING RECORDS • IN PICTURE SLEEVES

Skids. Charade (95p)
Buggles. Video Killed The Radio Star (95p)
XTC. Plans For Nigel (+ Free Game) (95p)
Siouxsie & Banshees. Mittageisen — Love In A Void (£1)
Police. Message In A Bottle (green) (95p)
Blondie. Dreaming (95p)
Dickies. Nights In White Satin (white) (95p)
Stiff Little Fingers. Straw Dogs (95p)
Members. Killing Time (95p)
Revillos. Where's The Boy For Me (95p)
Rory Gallagher. Philby (Clear) (95p)
Status Quo. What Ever You Wan't (95p)
U.K. Subs. Tomorrow's Girl (Blue) (95p)
Cherry + Marie (Runaways). Since You've Been Gone (£1)
Squeeze. Slightly Drunk (£1)
The Knack. Good Girls Don't (£1)
Flying Lizzards. Summertime Blues (95p)
The Ruts. Something That I Said (95p)
Madness. The Prince (95p)
Gary Numan. Cars (95p)
Jam. When Your Young (95p)
Roxy Music. Angel Eyes (95p)
Devo. Secret Agent Man (95p)
Patti Smith. Dancing Barefoot (95p)
Blue Oyster Cult. Mirrors (clear) (£1)
Tourists. Loneliest Man In The World (Pic Disc) (£1.60)
Jane Aire. Call Me Every Night (Pic Disc) (99p)
Nick Gilder. You Can Rock Me (Pic. Disc) (£1.60)
Siouxsie & Banshees. Playground Twist (95p)
The Dickies. Paranoid (Clear) (95p)
Rick Wakeman. Animal Showdown (Pic Disc) (£1.60)
Sex Pistols. Anarchy. (Sung in French) (£1.50)
Tycoon. Such A Woman (Nude pic disc) (£1.60)
Motorhead. No Class (with 3 different bags) (95p)
Generation X. Friday's Angels (Red) (95p)
Police. Can't Stand Losing You/No Time This Time (95p)
Damned. Love Song (4 diff bags) (90p)
XTC. Life Begins At The Bop (clear vinyl) (90p)
Dr. Feelgood. As Long As The Price Is Right (blue vinyl) (90p)
Rumour. Emotional Traffic (Red, amber & green) (90p)
Sex Pistols. Anarchy in the UK (£1.50)
Sex Pistols. Submission/New York (£1.50)
Sex Pistols. Holidays in the Sun (£1.50)
Ian Dury. Sex & Drugs & Rock & Roll (£1.50)
UFO Shoot Shoot (live) (clear) (90p)
Peter Criss You Still Matter to Me (green vinyl + mask) (90p)
Gen X Valley of the Dolls (multi-coloured) (90p)
Sex Pistols. Submission/Pretty Vacant (95p)
Rolling Stones. Shattered/Everything's Turning To Gold (95p)
Elvis Presley. Are You Sincere (95p)
Tubes. T.V. King (yellow) (95p)
Merton Parkas. You Need Wheels (95p)

LONG PLAYERS

Public Image Ltd. Metal Box (Ltd Ed) order now (£7.49)
Elvis Presley. Legendary Performer. Vol 3 (pic disc)(£4.50)
Elvis Presley Mahola (£2.99)
Blondie. Eat The Beat (£3.99)
Clash. 1st L.P. (import including 3 different tracks not on U.K. L.P. + Free single) (£5.25)
U.K. Subs. Another Kind of Blues (Blue) (£4.49)
Sham 69. New L.P. Hersham Boys (Free 12" Ltd. Ed, Order Now) (£4.99)
Elvis Presley. Our Memories Vol 2 (£5.50)
Devo. Duty Now for the Future (£3.75)
TRB Power in Darkness (+ bonus LP) (£4.99)
Dickies. Incredible Skrinking Dickies (yellow or blue) (£2.99)
Elvis Costello. Armed Forces (USA version diff tracks + EP) (£5.25)
David Bowie. The Starting Point (£3.99)

12"

Members. Offshore — Solitary (99p)
Styx. Renegade (£1.99)
E.L.O. Don't Bring Me Down (Ltd) (£1.99)
Wreckless Eric. Punch & Miss Judy (orange) (96p)
Public Image. Ltd. Death Disco (11 mins) (£1.79)
Ultravox. Quiet Men (white) (£1.60)
Hawklords. 25 Years (grey) (£1.60)
ELO. Shine a Little Love (white) (£1.99)
Ian Dury. Sex & Drugs/Sweet Gene (£2.50)
Sex Pistols. Anarchy in the UK (£2.50)
Blondie. Sunday Girl + 2 tracks (£1.99)
Lene Lovich. Say When (£1.50)
The Only Ones. Out There in The Night (blue) (£1.50)
Judas Priest. Evening Star (clear vinyl) (£1.50)
Sid Vicious. C'mon Everybody, Something Else, My Way (£2.99)
Bill Nelson. Revolt Into Style + 2 tracks (99p)
Records. Rock'n'Roll Love Letter (99p)
Penetration. Danger Signs (£1.50)
Wings. Good Night Tonight (£1.99)
Graham Parker. Protection (£1.50)
ELO. Showdown/Roll Over Beethoven (£1.50)
Deep Purple. Black Night (£1.50)
Kinks. Superman (£1.50)
David Bowie. Beauty And Beast/Fame (£2.99)
Blondie. Heart Of Glass (USA copy) (£2.30)
Sham 69. Hersham Boys (Longer version) (£1.70)
Ian Dury. Reason To Be Cheerful Part 3 (Longer version) (£1.50)
Roxy Music. Angel Eyes (Longer version) (£1.99)

TOP SELLING IMPORT RECORDS

Blondie. Living In The Real World (£1)
Ted Nugent. Bite Down Hard (£1)
David Bowie. Look Back In Anger (£1)
Blue Oyster Cult. In Thee (£1)
Queen. We Will Rock You/Let Me Entertain You (Both Live) (£1)
Foreigner. Dirty White Boy (£1)
Kansas. Reason To Be (£1.00)
Devo. Red Eye (£1.00)
Clash. I Fought the Law/Hammersmith Pala's (£1.00)
Van Halen. Beautiful Girl/D.O.A. (£1.00)
Bad Company. Gone Gone Gone (£1)
Supertramp. Goodbye Stranger (£1)
Tubes. White Punks On Dope (£1)
Blondie. One Way or Another (£1)
Jam. Mr Clean (£1)
Beach Boys. Good Timing (£1)
Siouxsie & The Banshees. Overground (£1)
Queen Jealousy (£1)
Blondie. I'm on E (£1)
Elvis Costello. Sunday's Best (£1)
Blondie. I'm Gonna Love You Too (£1)
Blondie. 11.59/Heart Of Glass (£1)
Genesis. Go West Young Man (£1)

If you collect records, make sure you try us. Our orders are sent by return. We don't make you wait weeks.

Post/Packing: UK Singles — 1-5 15p. Over 5 — 25p. LPs and 12" 1 to 5 — 35p. Over 5 Free. Overseas (singles) 1-5 — 20p each, over 5 — 10p each. LPs 1 to 3 — £1 each. Over 3 — 50p each.

REGGAE REGGAE REGGAE REGGAE REGGAE

DADDY KOOL RECORDS

(Second on left down Oxford Street from Tottenham Court Road Tube station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3535

Send now for Britain's biggest free Reggae Mail Order List

1st AGAIN!! EVOLUTIONARY ROCKERS (L.P.) MICKEY DREAD £4.95

L.P.'s

1. Chanting Dub — Rockers All Stars	4.95
2. Rockers In Hungry Town — Various Pablo Prod	4.95
3. In The Light Dub — H. Andy/A. Pablo	4.95
4. Africa 1983 Dub — Augustus Pablo	3.95
5. 3 Piece Suit — Trinity (Joe Gibbs Pre)	3.75
6. Top Ranking D.J. — Big Youth/I. Roy etc (Joe Gibbs Pre)	3.75
7. Free From Sin — Prince Far I	3.95
8. Intensified Ska — Various	3.95
9. Wreck a Pun Pun — Prince Buster	3.95
10. Ska Authentic — Skatellites	4.95

BIONIC PRE 45's £1.25 (p&p free)

1. Nice Up Jamaica — Nigger Kojak
2. World Of Sorrow — Sugar Minott
3. African Map — Mickey Dread
4. High School Diploma — Black Star / Mickey Dread
5. General Penitentiary — Black Uhuru
6. Revolution — Tapper Zukie
7. African Revolution — Ed Fitzroy / Mickey Dread
8. Zulu Chant — Mickey Dread
9. Ambush — Bob Marley
10. Hippocrites — Bob Marley

CUT ME OUT Agfa

to claim these ULTRA SPECIAL DISCOUNTS

CASSETTE TAPES

These AGFA LOW NOISE BLANK CASSETTES are *especially designed* for mono and stereo portables, car players and music centres. GUARANTEED 5 YEARS.

LOW NOISE	List Price	Your Price
C60	98p	59p
C90	£1.36	79p
C120	£2.04	99p

CASSETTE SIZE	45	60	90
FUJI FXI	1.06	1.18	1.63
FUJI FXII	1.17	1.30	1.77
HITACHI UD	—	93p	1.15
HITACHI UDER	—	1.27	1.59
HITACHI UDEX	—	1.27	1.59
MAXELL UDXLI	—	1.45	1.82
MAXELL UDXLII	—	1.45	1.82
TDK Dynamic	57p	65p	74p
TDK AD Acoustic	89p	94p	1.29
TDK SA Avilyn	—	1.15	1.65

CASSETTE SIZE	60	90	120
AGFA C_rO_2	1.00	1.23	1.57
BASF LH	54p	73p	1.20
BASF SUPER	91p	1.21	1.57
BASF C_rO_2	1.37	1.71	2.35
MAXELL UD	1.16	1.32	1.77
MAXELL UL	81p	1.04	1.34
SONY LN	58p	74p	1.15
SONY HF	72p	1.00	1.12
SONY CR	1.07	1.39	—

VIDEO
VHS Format: E-60 £6.25; E-120 £8.85; E-180 £10.75
PHILIPS Format: LVC-100 £9.99; LVC-130 £13.25
BETAMAX Format: L500 £8.70; L750 £11.34

ALL SENT **POST FREE** BY **RECORDED DELIVERY!**

All mail to: Estuary Audio, Dept. NME, 1 HIGHBURY STATION
HIGHBURY CORNER, LONDON N5 Callers Welcome Tel: 01-607 0644

ESTUARY AUDIO

LONDON WC2	LONDON EC2	BIRMINGHAM
Leicester Sq. Stn. (Ticket Hall Cranbourn St. exit) 01-439 9210	Masons Ave. 30 Coleman St. 01-606 4102	Bull Ring Subway (Moor St. Stn. exit) (off Open Market) 021-643 1766

BRISTOL	ESSEX	MANCHESTER 3	LEEDS 2
29 Denmark Street (behind Hippodrome) 0272-290900	113 Rectory Grove Leigh-on-Sea 0702-712861	6 Victoria Station Approach 061-832 4592	62 Wellington St. (off City Square) 0532 444692

MUSIC FOR PLEASURE
VINYL SOLUTION
39 HEREFORD ROAD W2 229 8010
OPEN 11.00 - 6.30 ALL DAYS (NOT SUNDAYS)
NOT FOR POSEURS
PRINCE BUSTER
FABULOUS
GREATEST HITS

ALBUMS (DUTCH IMPORTS)
EMOTIONS, 1ST LP, GET THE PICTURE, PRETTY THINGS £6.00 EACH
DAMNED, DAMNED, DAMNED £5.00
5 LIVE YARDBIRDS £3.85
NUGGETS (2LPs) SIRE RE-ISSUE £6.00 LTD QUANTITY
SUPERSNAZZ - FLAMIN GROOVIES £5.00
1ST STOOGES, FUNHOUSE - STOOGES £5.00 EACH
SOMETHING ELSE LP - MOVE £5.00
SINGLES GOD SAVE THE QUEEN (PIC) - PISTOLS £1.00
96 TEARS - ? & THE MYSTERIANS £1.00
DIRTY WATER - INMATES (SOHO) £1.00
PHEONIX CITY - ROLAND ALPHONSO £1.00
AL CAPONE, TEN COMMANDMENTS - PRINCE BUSTER £1.00 EACH
FREEZE - MODELS 75P ROCKABILLY BABY - JETS (SOHO) £1.00
LOONEY - SLIME (EX JOHNNY MOPED) 75P
THE ONE - SUBSTITUTE £1.00
GOOD GUYS - CANNIBLES £1.00 JOHNNY - KILLJOYS 90P
2ND MORTGAGE SECTION (SERIOUS OFFERS ONLY)
(AUCTION CLOSES NOV 15TH)
GIVE HER MY REGARDS - STEVE MARRIOT VG+
FIVE YARDBIRDS EP - EXCELLENT
READY STEADY WHO EP - EXCELLENT
GOODBYE SISTERS - ARTWOODS A-LABEL VG++
ROXANNE (PIC DISC) - POLICE
ATTENTION RADAR COLLECTORS
RAY CAMPI ROCKABILLY REBEL 12" ADA 15 80P ONLY !!
P+P 40P 1ST ALBUM & 20P EACH ADDITIONAL ALBUM
20P 1ST SINGLE & 10P EACH ADDITIONAL SINGLE

GRADUATE RECORDS

1, Union Street, Dudley, West Midlands DY2 8PG
Telephone Dudley (0384) 59048

VINYL FREAK WEEK

BLONDIE — PICTURE This (Yellow)	£5.00
X-RAY SPEX — Dayglow (Dayglow)	£5.00
CARS — Best Friends Girl (pic disc)	£3.00
DAMNED — Don't Cry Wolf (Stiff)	£2.00
WRECKLESS ERIC — Whole Wide World (Stiff)	£1.50
LURKERS — Aint Got A Clue (+ gold single)	£2.00
IAN DRURY — What A Waste/Wake Up	£1.00
E.L.O. — Sweet Talkin' Woman (purple)	£1.50
RICHARD MYHILL — Two to Tango (square)	£1.50
JOHN COOPER CLARKE — Gimmix (triangular)	£2.00
TOTO — Hold the Line (pic disc)	£5.00
BLACK SABBATH — Hard Road (purple)	£1.00
FOREIGHNER — Hot Blooded (red)	£1.50
FOREIGHNER — Cold As Cold (clear)	£1.50
ACE FRESHLEY — New York Groove (blue + mask)	£1.00
PAUL STANLEY — Hold Me, Touch Me (purple + mask)	£1.00
PETER CRISS — You Matter To Me (Green + mask)	£1.00
WHITESNAKE — Snakebite (white)	£2.00
SEX PISTOLS — Anarchy (Import)	£1.50
SEX PISTOLS — Submission (Import)	£1.50
SID VICIOUS — 3 Track 12" (Import)	£2.99

POSTAGE — Add 20p for 1st 7" plus 5p for each extra. Max 50p. Add 35p for 1st 12" plus 20p for each extra. Max £1.

WHOLESALE ENQUIRIES WELCOME

● ROCK — POP — NEW WAVE — DISCO ●

FOLK

GEMA RECORDS (EXPORT)

To Norway / Sweden / Germany / Austria / Yugoslavia / Finland / USA / Japan, etc., etc.

We sell LPs and Cassettes for **£2.40** each or less

ALL TYPES OF MUSIC & ALL TOP ARTISTS

Plus we have 1,000s of Special Offers and rare albums at much lower prices

Send an international reply coupon for our extensive catalogue

GEMA RECORDS (EXPORT)
Dept. NME 2, PO BOX 54, Crockhamwell Road
Woodley, Reading, Berkshire, England

— ROCK & ROLL — HEAVY METAL — MOR

● BLUES — COUNTRY & WESTERN — JAZZ ●

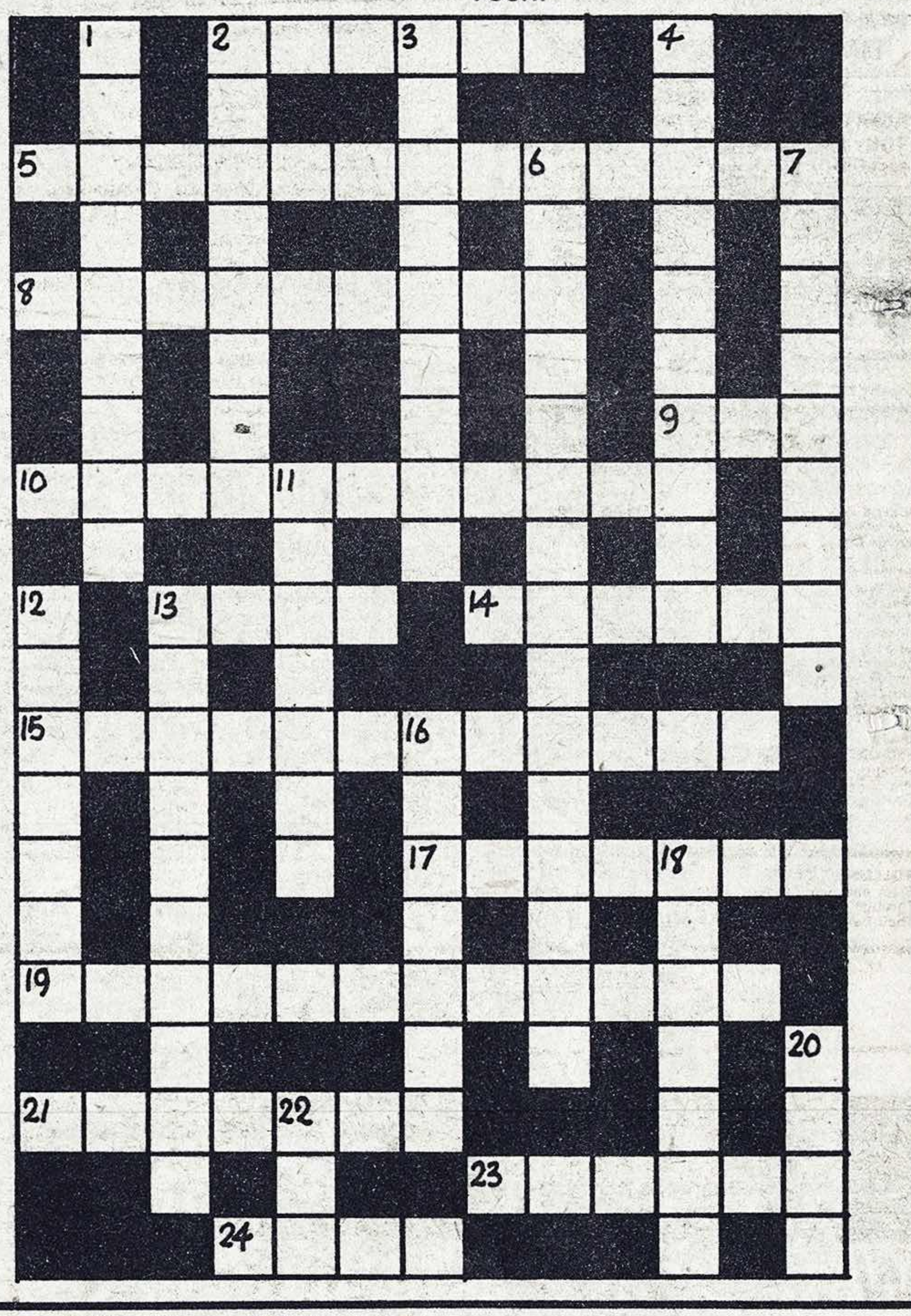
EXPRESSWORD

ACROSS
2 See 13 across
5 B. Connolly's V. People parody (2, 3, 8)
8 Could be Charles, more likely to be Buster (3, 6)
9 Something smelly in The Damned?
10 Rearrange Indian model for MOR songsmith (4, 7)
13 & 2 across Reck Jam gig (yeah, we know that's not how you spell it, but the anagram doesn't work the proper way)
14 Freddie, US rock vet of 'Way Down Yonder In New Orleans' and 'Palisades Park'
15 It's greed less (anag. 2 words)
17 Little Red, or maybe Atomic?
19 Is never towed (anag. 2 words)
21 Kryptic Special: Put little Eugene next to his baby sister and what have you got?!
23 See 13 down
24 Hint of payola among shy people!

DOWN
1 Kraut-Punk with Siouxsie complex (4, 5)
2 Imagine still being on the radio at 40, and being **paid** to play Undertones records. Wow . . . (4, 4)
3 A mangy run (anag. 2 words)
4 Abrasive Geordie who fronted The Animals (4, 6)
6 Jam's version of 'Boys'? (4, 3, 3, 5)
7 Harrison ballad from 'Abbey Road' released as a Beatles single
11 Stranglers' Royalist ditty?
12 New York group whose members included Felix Cavaliere and Dino Danelli — their biggest hit was 'Groovin' '
13 & 23 Sting's desert island disc! (7, 2, 1, 6)
16 Folk group which turned pomp-rock, giving Rick Wakeman to Yes
18 'Babylon Burning' combo (3, 4)
20 See 22
22 & 20 Lene Lovich's follow-up to 'Lucky Number'

LAST WEEK'S ANSWERS

ACROSS: 1 Chrissie Hynde; 6 (Mick) Abrahams; 8 'Exposed'; 9 Percy; 10 Tom (Verlaine); 11 Soft Machine; 14 Electric Chairs; 15 'Lionheart'; 17 Sun; 18 Dennis Wilson; 21 Abba; 22 Tina Turner; 25 Pete Townshend; 27 (Harry) Nilsson; 28 Brass.
DOWN: 1 'Cruel To Be Kind'; 2 Ralph McTell; 3 (Four) Seasons; 4 Harry (Nilsson); 5 Duane; 6 Adam Faith; 7 'Seconds Out'; 12 Michael Jackson; 13 'Hair'; 16 Ian Paice; 19 Whirlwind; 20 (Tom) Verlaine; 23 & 21 'Needles And Pins'; 24 and 26 Peter Tosh.



ROUGH TRADE

Alternative Paisley E.P.	80p
Reluctant Stereotypes — The Lull	80p
Thieves like us — (Do It) For The Rest Of Your Life	80p
The Teenbeats — I can't Control Myself	80p
The Brills — 3 Tracks	80p
The Buzz — Insanity	80p
The Fakes — Production	80p
DNV — Mafia	80p
The Jets — Original Terminal	80p
The Out — Who is innocent?	80p
Chaos U.K. — Summer of Hate	80p
Cigarettes E.P.	80p
Clive Pig — Happy Birthday Sweet Sixteen	80p
Color Tapes — Cold Anger	80p
Contact: Future	80p
The Limps — No Support	80p
Purple Hearts — Millions Like Us	80p
Quads — There Must Be Thousands	80p
The Wild Beasts — Minimum Maximum	80p
Secret Affair — Time For Action	80p
The Dregs Of Humanity E.P.	80p
The Teenage Filmstars — There's A Cloud Over Liverpool	80p
The Distractions — Time Goes By So Slow	80p
The Aupairs — You	80p
Swell Maps — Real Shocks	75p
Silicon Teens — Memphis	75p
Fad Gadget — Back To Nature	75p
Spizz Energi — Soldier Soldier	75p

Fanzines — Add 10p each for post

Schmag 2	25p
Allied Propaganda 2	20p
Rabid 1	30p
Burnt Offering 7	10p
U	10p
Trends 3	20p

Urgent — Can't explain! Please ring Sue at Rough Trade.

ROUGH TRADE MAIL ORDER
202 Kensington Park Rd., London W.11.

U.K. POSTAGE 1-2 7" 20p — 10p each after that. 1-12" 35p — 25p each after that. MAXIMUM POSTAGE £1. Fanzines 10p each.
EUROPE POST. 1-5 7" 25p each, 5+ 15p each, 1-12" = 75p, 2 = £1, 3 = £1.50, 5 = £2. Pay by I.M.O.
PLEASE PUT ALTERNATIVES WHERE POSSIBLE

GOOD VIBRATIONS

Rudi — I-spy E.P.	£1
Tear Jerkers — Love Affair	£1
Jets — Original Terminal	£1
Static Routines — Rock and Roll Clones	£1
Strange Movements — Dancing in the Ghetto	£1

Past Releases

Rudi — Big Time	£1
Victim — Strange Thing by Night	£1
The Outcasts — Teenage Rebel	£1
Xdreamysts — Right Way Home	£1
Protex — Don't Ring Me Up	£1
Bears — Insane	£1
Good Vibrations 1st L.P. The Outcasts — Self Conscious Over You	£3.70 (inc p&p)

Other People's Records

Iggy Pop (pic disc) 5 foot one	£1.25

12" singles

Bob Marley and the Wailers — Exodus	£2
Boomtown Rats — Lookin' After 1	£2
Ian Dury — Reasons to be Cheerful	£1.50
Penetration — Danger Signs	£1.50

Good Vibrations Record, 102 Great Victoria Street, Belfast BT2 7BE.
(P&P Free).

RECORD AND TAPE EXCHANGE
LPs and cassettes wanted

Records & tapes of EVERY kind bought for 10p - £2.20 each · cash (10p - £2.50 exchange). ALL accepted — in any condition — absolutely NONE refused!!

Bring ANY quantity to one of our shops at
38 NOTTING HILL GATE, LONDON W.11
28 PEMBRIDGE ROAD, NOTTING HILL GATE, W.11
90 GOLDHAWK ROAD, SHEPHERDS BUSH W.12
(LPs and cassettes may be sent with s.a.e. for cash to 38 Notting Hill Gate, London W.11)

All shops open daily 10 am—8 pm. There are thousands of used records and tapes on sale — many below £1.20. Singles from 10p.

Rare deletions are bought, sold and exchanged **upstairs** at 38 Notting Hill Gate, W.11.
All inquiries: 01-727 3539

NME Classifieds

For further details ring

01-261 6122
or write
New Musical Express
Classified Advertisements
25th Floor
King's Reach Tower,
Stamford Street, London, S.E.1

REACH MORE PEOPLE THAN ANY OTHER MUSIC PAPER IN THIS COUNTRY

FOR SALE

20p per word

AC/DC (Logo) T. Shirts SML £3. T.I.T.S 12 Blenheim St, Newcastle on Tyne.

ANGELIC UPSTARTS — (Who Killed Liddle) T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

ANGELIC UPSTARTS 'Who killed Liddle T.Shirts £3.00. Sweats £4.50. State s.m.l. Chequest/POs to **PRIESTLEYS,** Dept. E., 36 Bootham, York.

BONDAGE TROUSERS — TARTANS in red, yellow, green or black. Also **PLAIN BLACK** Drill. All with bumflaps, zips, leg straps **SIZES** Guys 26, 28, 30, 32. Girls 8, 10, 12, 14 only £19.00. **T-SHIRTS** Siouxsie, 999, Adam Ant, (SML), £3.50. Yellow leopard print (M.L) £4.00. **REAL LEATHER PUNK TIES,** black or red £3.50. **WET LOOK CIRE JEANS,** black, red, blue, yellow, sizes — guys 26, 28, 30, 32 Girls 8, 10, 12, 14 amazing value at £9.50. **CUT AWAY COLLAR SHIRTS** glazed cotton, Electric blue, £9.95 Cream £6.95 Satin Black/red stripes on cream £10.50 (SML) all items post free. Money cheerfully refunded if not satisfied. B Leach, 50d Redcliffe Gardens, Chelsea, London, SW10.

BOWIE LOW Cover pic T—Shirts £3.00. Sweats £4.50. State S.M.L. Cheques POs to **PRIESTLEYS,** Dept. E., 36 Bootham, York.

B52's MULTICOLOUR T's and Sweats put the bounce back on your body. T's £3.00. Sweats £4.50 (Sorry no lobster nets dears). State SML. Cheques PO's to **PRIESTLEYS,** Dept E, 36 Bootham, York, N. Yorks.

CHEAP TRICK (logo) T-shirts, S/M/L, £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

COMSTOCK LODE 6: Notes from the underground, Terry Reid, Soho 60p from 49 Third Cross Road, Twickenham, Mx.

DEEJAY BADGES — Four different designs for £1. **FLASHBACK (N), P.O. BOX 400, HALSTEAD, ESSEX.**

'DESTROY' T.Shirts as worn by the Sex Pistols £3. SML. Daves, 53 Howard Street, Sheffield.

ELVIS PRESLEY — ULTRARARE LIMITED EDITIONS!/RARE CONCERTS 'Behind Closed Doors' — 'The Graceland Archives' — 'Burbank Session' — 'Eternal Elvis' — 'Ed Sullivan Shows' — 'The Dorsey Broadcasts — **PLUS! PLUS! CONCERT TOUR COLOUR PHOTO SETS** — All Closeups/Action; Send 50p and large SAE to EPFC, 2 Newbuildings, Milverton, Somerset.

ELVIS, ROD Stewart, Travolta pendants £1 each, post free also Birth Signs £1. Ken Walker, 37 Rosedale Crescent, Reading, Berks.

EXCLUSIVE NEWS! Brand new posters from "Big O" posters, price £1.30 plus 35p P&P Repeat! Previously unpublished — **VAN HALEN, POLICE,** Rush, Scorpions, Nugent, Blondie, Cheap-Trick, Styx, Zappa, Jimmy Page, The Who, Led Zeppelin, Sex Pistols, & Wood/Richards. Harlequin, 68 St. Petersgate, Stockport, Cheshire.

FANS. FANS. FANS. FANS. FANS. The dive with jive. A dirty, noisy, living shop with the lot. It's at **FANS,** 63 Charing Cross Road, London WC2. If you're after badges or posters, T shirts or trousers, photographs or fanzines, put one foot in front of the other and shuffle down and see us. We're about 1 minute away from Leicester Square tube station. In case you live far afield and can't make it, we've got a mail order list. Send for it enclosing an **SAE.** It'll be worth it. More news soon. P.S. Ever heard of a group called **THE LAST WORDS?** You will.

FOR SALE. Four period juke bokes, fully reconditioned and restored to pristine originality. £250—£500. Phone 01 408 0183 day, 01 821 0251 eves.

GARY NUMAN T.Shirts S/M/L £3 + 25p p & p. Mark Hohnson, 38 Skeena Hill, London SW18.

GENESIS T SHIRTS, books, badges, etc. Send SAE to Genesis Information, P.O. Box 107, London N6 5RU.

GOD SAVE THE QUEEN T. Shirts. SML £3. T.I.T.S. 12 Blenheim St. Newcastle on Tyne.

GOD SAVE THE QUEEN — T.Shirts £3.00, Sweats £4.50. State SML. Cheques, POs to **PRIESTLEY'S,** Dept. E, 36 Bootham, York.

Highly successful
Management Company
now has time available
for a young Pop Group.
An international
recording contract will be
arranged.
Please forward
photographs to
P.O. Box 400
West D.O., Edinburgh.

FOR SALE

20p per word

GOLDEN CIRCLE and other magazines. Exciting new friends, opportunities. SAE for details. Golden Circle Promotions, 10 John St, Royton, Oldham, Greater Manchester OL2 5JR.

JAMES DEAN rare photographs for sale. SAE for lists. Wyant, 119 Weedon Road, Northampton.

JIM MORRISON Lives Black words and picture on yellow T.Shirts and sweatshirts £2.50 (£2 for sizes under 34") and £4.40 (Inc P&P) please give exact chest. M. Cooper, 56 Uppleby Road, Parkstone, Poole, Dorset.

JOKES, FART Powder, imitation sick, crappalot tea bags, bloody mouth chewing gum, exploding pens, smoke, snow, stink bombs, cigarette bangers, mucky pup, garlic caramels, red hot sweets, love sweets, saucy sugar when melts little willie floats to top, hitler masks, sea monkeys new wonder pets, big bang guns, over hundred super jokes, saucy posters, novelties, magic tricks, send sae for colourful brochure and **FREE GIFT** to Jokers Corner (Dept.N) 167 Winchester Road, Bristol. BS4 3NJ.

KATE BUSH 10 IMMACULATE POSED COLOUR STUDIO PHOTOS also 5 BLONDIE STUDIO SHOTS and 10 LED ZEPPELIN CLOSE-UPS AT KNEBWORTH. Set of 10 3½" × 5" colour photos £4.20 (5 for £2.30, 20 for £7.70). Prices include VAT and p&p. We also do 90 other groups including Presley, Bowie, Quo, Abba, Purple, Kiss, Genesis, Olivia, Blondie, Queen, Ferry, Rush, Rod, Stranglers, Lizzy, Van Halen, UFO, Who, Sham and Clash. For free illustrated proofs and lists send SAE, name the groups you want. Sample print 30p. Send enquiries and order to **DICK WALLIS PHOTOGRAPHY,** 159 Hamilton Road, London SE27 9SW.

KISS COLOUR PICS 10 inch by 7 inch. Two of each member. Set of eight £2.00 — Listen Record Shop, 8 Renfield St., Glasgow G2.

KNEBWORTH ZEPPELIN/BARBARIANS Five 10 × 8 photos either band for £2.00 (SAE for sample/details Alan Lewis, 115 Cae Mur, Caernarfon, Gwynedd.

LED ZEPPELIN (Knebworth), **WHO** (Wembley) **POLICE,** Gabriel, Wild Horses (Reading), Roxy Music, Scorpions, Rush, Lizzy, Dire Straits, Quo, Motorhead, Judas Priest, Jam 1979, Colour concert Photographs. Also Blondie, Bowie, Genesis, Yes, Rainbow, Queen, Dylan, Purple, Sabbath, Stranglers, Olivia etc. 45p each, £4.00 for 10. Send sae for **FREE** sample and list to **ALAN PERRY,** P.O. Box 4, Upton, Wirral, Merseyside.

LED ZEPPELIN (LOGO) T. Shirts SML £3. T.I.T.S. 12 Bleheim St, Newcastle on Tyne.

MOTORHEAD DISCOGRAPHY. Free saw Brian Tawn, 29 Cordon Street, Wisbech, Cambs.

MOTORHEAD — OVERKILL T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

NEVER MIND THE B******* T. Shirts SML £3. T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

NEW BADGES, new designs and photographs from **THE OPTIC ARCHITECT.**

NEW YORK DOLLS Group photo pic T.shirts £3.00. Sweats £4.50. State S.M.L. Cheques, POs to **PRIESTLEYS,** Dept. E., 36 Bootham, York.

NOW AVAILABLE the Rush — Motorhead Magazine, 85p. Postage included. Harlequin, 68 St. Petersgate, Stockport.

ONLY ONES — OFFICIAL T.Shirts. Rose or serpent designs. T's £3.00, Sweats £4.50. State SML. Cheques, POs to **PRIESTLEYS,** Dept. E, 36 Bootham, York.

PANDORA'S BOX Offer five different badges for £1 and SAE state groups required. 80 Wellgate, Rotherham S60 2LR.

PERSONALISED BADGES. Send any cutting, photograph, drawing to be professionally made into 2½" metal badges 30p each. 5 different £1.00. 21 different £2.00. Photobadges, 55 Netherfield Avenue, Eastbourne.

PRETENDERS — OFFICIAL T.Shirts £3.00, Sweats £4.50. SML. Cheques/POs to **PRIESTLEYS,** Dept. E, 36 Bootham, York.

RADIO CAROLINE T shirts £3.50. State size. **FLASHBACK (N), P.O. BOX 400, HALSTEAD, ESSEX.**

ROCK AGAINST RACISM Militant Entertainment. Badge 15p T-Shirt £1.80 (inc. p&p). Souvenir T.H. 'zine 25p. Rhino stickers 15p. Rhino & Star Poster 15p. Tour Poster 15p. Enclose sae. RAR(N) Box M 27 Clerkenwell Close, London, EC1.

ROCK AGAINST RACISM Fanzine Temporary Hoarding No.9. 25p subscription (10 issues) £3.70 UK. £4.50 Overseas. Dayglo sticks 10 for 10p. Postcards 4 for 30p. Life supporters card £1. Misty 12" 'See them a 'come' £1.50. Proles & Condemned EP. £1.25. Alternative Paisley EP. £1.25. RAR(N) Box M 27, Clerkenwell Close, London, EC1.

FOR SALE

20p per word

ROCK AGAINST RACISM 1¼" Badges: Nazis are No Fun, Rastas and Black and White Star 15p, 1¾" RAR Star 20p. Enclose sae. Day glo Nazis are No Fun T-Shirt pics in blue or green £2.35 (inc. p&p). RAR(N), Box M, 27 Clerkenwell Close, London, EC1.

RAINBOW — LONG LIVE ROCK 'N' ROLL. T. Shirts. SML £3. T.I.T.S. 12 Blenheim St. Newcastle on Tyne.

ROCK RECORD collectors Guide by Ian Anderson. 2,000 album Reviews. Specially reduced Price £2 from **FLASHBACK (N), P.O. BOX 400, HALSTEAD, ESSEX.**

ROTTEN, JONES and Cook visit Radio Clyde. Ten shots 5" x 3½" colour £4. Listen Record Shop, 8 Renfield Street, Glasgow, G2.

RUSH — TOUR of the Hemispheres T-shirts, S/M/L, £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

RUSH 2112 T. Shirts SML £3. T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

SEX PISTOLS Anarchy (EMI Promo copy) mint condition. Offers. ALSO original Sex Pistols artwork. 11 pieces. Offers. Write to Box No. 3836.

SEX PISTOLS Badges five different £1 and SAE Pandoras Box, 80 Wellgate, Rotherham, S60 2LR.

SEX PISTOLS (Sid Vicious line-up). Ten colour shots 5" x 3½" including Live £4.25. Listen Record Shop, 8 Renfield Street, Glasgow, G2.

SEX PISTOLS — T shirts (STATE which one). S/M/L/ £3.00. T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

SHAM 69 — LAST STAND — T.Shirts S/M/L/ £3.00. T.I.T.S., 12 Blenheim St, Newcastle on Tyne.

SHOWMANS CARAVAN well maintained. Interior polished mahogany panelled with matching furniture (Original). Cut glass windows etc. An excellent investment. Offers? Bury St. Edmunds (0284) 67032.

Unfortunately rising costs have forced us to increase our Classified rates as indicated on the coupon from next week. Despite this increase we still offer considerably better value than any of our competitors and also reach several thousands more people.

SID VICIOUS, Pistols, Clash, Who, Bowie, Mods, T.Shirts punk, Mods and heavy rock badges, mod ties and patches, posters photos etc. Durham Book Centre, Vine Place, Sunderland.

SID/Vs T.Shirts. **'COWBOYS' SID-/NANCY 'SWASTIKA' HEADLINE** £3 each. Daves, 53 Howard Street, Sheffield.

SID VICIOUS T.SHIRT (Portrait) £2.50 **SWEATSHIRT** £4.95 state colour-/size. Cheltrade, 18 London Road, Cheltenham.

SPACE INVADERS T.Shirts S.M.L. £2.75p inc P&P. PO's to Nick Dutton, 40 Wickham Way, Beckenham, Kent, BR3 3AF.

SPRINGSTEEN — HE'S the one T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

STATUS QUO — LOGO T.shirts. SML £3. T.I.T.S., 12 Blenheim Street, Newcastle on Tyne.

STIFF LITTLE Fingers — INflammable material T-shirts, S/M/L, £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

STORY OF Pop with binders complete set offers. 0635 67850.

TARGET T.SHIRTS only £2.50, White T.Shirt, red and blue target, S/M/L. T.I.T.S., 12 Blenheim Street, Newcastle on Tyne.

TATTOO INTERNATIONAL. A magazine for tattoo enthusiasts. Send £2.00 for latest issue plus three back issues to Tattoo International, 66 St Clements, Oxford.

THE OPTIC ARCHITECT — 2½" Photobadges in monochrome (either Black or Blue) — The Who (Daltrey), AC/DC, Dr. Feelgood, Squeeze (Jools), The Tourists (Annie), Tubes, Lene Lovich, John Miles, Peter Gabriel, Marc Bolan, Police, Elton John. More Photobadges and designs on the way — so watch this ad in the week to come. Send S.A.E. with crossed postal order for 30p each badge or £1 for 4 badges (state choice of black or blue) to **THE OPTIC ARCHITECT,** 20 Anson Road, London, N.W.2.

THE SPECIALS — Black on white T.Shirts £3.00, Sweats £4.50. State SML. Cheques, POs to **PRIESTLEYS,** Dept. E, 36 Bootham, York.

THE WHO (Logo) T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

THE WHO — Wembley-August 1979 T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

THIN LIZZY — Black Rose T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newscastle-on-Tyne.

FOR SALE

20p per word

T.I.T.S — SWEATSHIRTS, same design as on our T-shirts, only £4.95. — T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

T.SHIRTS. DESTROY. Filth, Swastikka (Motif), Sham 69 (Bloodstained), Skids, Clash, Jam, (Bloodstained), Generation X, Adverts, XTC, Small, medium, large. £2.00 plus 25p P&P. Stuart Reynolds, 36a Thornmill Road, Rastrick, Brighouse, Yorkshire.

T.SHIRTS S.SHIRTS Sid Vicious, Stranglers, Damned, Ramones, Ian Dury, Clash, Sex Pistols, Jam, Led Zeppelin, Status Quo, Rush, Kate Bush, Thin Lizzy, Queen, Bowie, Motorhead, Barry Numans Tubeway Army, Disco, Che Guevara, Suzuki, Yamaha, Kawasaki Honda, SML. T.Shirts £2.75. S.Shirts £4.99. Post free. Black/white. Gentry, Queensway, Billingham, Cleveland.

TUBEWAY ARMY — REplicas T-shirts, S/M/L £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne.

UK SUBS OFFICIAL MERCHANDISING 'Tomorrows Girls' Badges, T-Shirts, stickers. 'Another Kind of Blues', Badges, T—Shirts, stickers, colour posters, photographs etc. Send sae for **FREE LIST** of up-to-date available merchandise and prices to UK Subs Products, PO Box 12, Guildford, Surrey.

UK SUBS official T Shirts and Sweatshirts. Multi-colour design. No two exactly the same — uniquely printed. Still only £3.00 T's or £4.50 sweats. State SML. Cheques, PO's to **PRIESTLEYS,** Dept. E, 36 Bootham, York, N. Yorks.

UNDERTONES — OFFICIAL T.Shirts £3.00, Sweats £4.50. SML. Cheques/POs to **PRIESTLEYS,** Dept. E, 36 Bootham, York.

WHO T SHIRTS, badges, stickers, etc. Send SAE to The Who Club, P.O. Box 107A, London N6 5RU.

YOU TELL it — We print it. Your slogan on a T-shirt, 'S/M/L. State 3 colour choices £3. — T.I.T.S, 12 Blenheim Street, Newcastle-on-Tyne. Tel. (0662) 29847.

XTC (LOGO) T. Shirts SML £3. T.I.T.S. 12 Blenheim St, Newcastle on Tyne.

£2 MOD arrows T-shirt £2 — White T-shirt, red and blue arrows, S/M/L -- T.I.T.S., 12 Blenheim Street, Newcastle-on-Tyne.

RECORDS FOR SALE

20p per word

ABBA, BEE Gees, Amii Stewart, Roxy, Cliff Richard, Patrick Juvet, and many more rarities, send sae to Mark Hawkins, 47 Herbert St, West Bromwich, West Midlands.

ALBUM HIRE S.A.E. details — Dianne, Taw Records, Calver, via Sheffield.

ALWAYS OVER 15,000 singles in stock, brand new 45s from past 25 years and recent ex-juke box hits at bargain prices. Always loads of special offers. Send 12p stamps for great list. — Gemini Records, 123 George St, Mablethorpe, Lincolnshire.

A MUST for collectors — set and auction list original 60/70s labels — rock, punk, reggae singles eg Blondie Double A Side, Elvis HMV 10", Prince Buster, 12 track Stiff Promo 7", 5 Kents Row, Barlaston, S.O.T. ST12 9AA. Large sae please.

APPLE RECORDS collection sale. Solo Beatles, other artistes Sae please J Morrall, 81 Falcon Lodge Crescent, Coldfield, West Midlands.

BEATLES, KINKS, Pretty Things, Troggs, P J Proby, T Rex, plus 1,000's of original 45s from 60s era. Wants lists, welcome sae please or call at:— Jive Dive, Oldies Shop, Hampton Road, Hampton Hill, Middx. 285 bus from Hatton Cross Tube to Hampton Hill, Closed Mon/Tues open Wed/Sat. 01-977 6715.

BEATLES LET It Be, box with book — Phone Newport 67980 offers.

BEE GEES Auction many rarities Sae 50 Knowehill Cres, Lancaster LA1 4 JY.

BLONDIE LIME 12" Telephone C/W Sunday (French), Know. Rare! offers 01-644 7276.

BOWIE 'EVENING With', Costello Mocambo, Petty Official bootleg £15 each — 01-874 4715 evenings.

BOWIES GREEN Vinyl D.J. single limited 300 only pressed p/sleeve, best offer over £1. T. Jones, Spinning Disc, 54 High Road, Chiswick, 01 994 4606.

RECORDS FOR SALE

20p per word

BUZZCOCKS SPIRAL Scratch £1.40 Police — Message In Bottle (green vinyl) £1. Blondie 12" Sunday Girl £1.25 (20p postage please). Sae for longer list of picture disc, coloured vinyl singles etc. Robert, 7 Malvern Gardens Exeter.

CAPITOL, ANARCHY, Cars Friend, Biggsy interview. Offers? 0264 63369.

CARS 1st picture disc G14 — Maldon 56027.

CLEAR FAUST (Transparent album with X Ray cover) 'So Far' (second LP with felt label) + very rare demo LP with studio outtakes + live Trax. Offers, 23 Stow Close, Ashby Zouch, Leics. Wanted — Faust, Can, Throbbing Gristle, Neu. Bootlegs, Demos, tapes etc.

COSTELLO RARITIES, and S.L.F. Suspect Device on Rigid Digits, sae Box No 3813.

ELVIS — KING of the whole wide world. Albums, e.p.s, singles from around the world. S.A.E. for lists. **KING CREOLE PROMOTIONS,** 107 Cambridge St., Norwich, Norfolk.

LEGENDARY ACCELERATORS TAPE. Five track cassette, badge, photo £1 to 26 Bentley Road, Liverpool 8.

NEWIES, OLDIES, Bargains send this advertisement and receive new list and free single. 18p P&P. Mission Record, 120 Church Lane, Birmingham. B20 2RL.

OLDIES — IF you collect 50s, 60s or 70s oldies — visit us — soon! We've got 1,000s in stock, original recordings by original artistes inc — Black Betty, Space Oddity, Stay With Me, At The Hop, Lola, Oh Well, Hang On In There Baby, Ain't Got No Home, Denise, Rhythm Of The Rain, Bony Moronie, Black Night, Satisfaction, Be My Baby, Runaway, No Matter What, Immigrant Song, Happy Jack, Three Steps To Heaven, Spooky, Dirty Water, Money, In My Chair, Baby Love Duelling Banjos, Baby Come Back, Mr Lee, Peter Gunn, Go Now, She's Not There, Evergreen, Happy Days, I Can't Stand The Rain, Painter Man, Magic Bus, American Woman, Rudys Rock, Since I Don't Have You etc, etc. All at Vintage Record Centre Ltd, 91 Roman Way, Holloway, N7 8UN Tel 01-607 8586 closed Mon/Tues (Underground Piccadilly Line — Caledonian Road — One stop from Kings Cross).

OLDIES! IMPORTS, re-releases, rareties. S.A.E.: Diskery, 86/87 Westerr Road, Hove, Sussex.

OLDIES, SOUL, rock, punk Elvis a speciality Sae for list. Gordons, 7 Elba Terrace, Horbury, Wakefield, W Yorks.

OLDIES 56–78 large sae + 20p bumper size lists, LP's, 45's, cassettes, all guaranteed. — J & J Records, 24 Upperhall Park, Berkhampstead, Herts.

PASTBLASTERS! THOUSANDS available '56-'76. S.A.E.: 24 Southwalk, Middleton, Sussex.

PISTOLS, CLASH LPs rarities, mint condition offers, 4 Pettie House, Allitsen Road, London, NW8.

POLICE BADGE Disc. Offers for this rare item to Aylesbury 86276.

POLICE BADGE Disc, Tubeway 'Friends' pic disc. offers 01-223 6481.

RARE ALBUMS Glastonbury, Man, Brinsleys + Psychedelic gems, Sae Scott, 16 Hastings Road, London W13.

RARE BEATLES Sweet Apple Trax, demos, films, etc Sae Jonathan, 11 Salwick Close, Southport, Merseyside.

RECORDS FAIR, BRIGHTON. Sunday Oct 14th 11 am-5 pm admission 35p. Madeira Hotel, Marine Parade.

RECORDS FOR SALE

20p per word

RED LICK for Blues Records (new & used), Books, Magazines, Photographs etc. Send large SAE for our lists. Blues records & Literature wanted. We pay highest prices. Collections bought. Send details: Red Lick, Ynysfor, Llanfrothen, Penrhyndeudraeth, Gwynedd, Wales.

SALES/WANTED lists, large sae Mr Bailey, 115 St Andrews Road, Portsmouth, Hants.

SEX PISTOLS Buzzcocks, Costello, Tubes, Bowie, Roxy Music rarities. Sae for list. 23 Stow Close, Ashby Zouch, Leics.

SIXTIES, SEVENTIES Singles, Johns Children, Birds, Kippington Lodge, Ramones Promo, Jam 12", Pistols interview Loads more — Sae Jim, 12 Yewtree Road, London W12 0TJ.

STRANCLERS, RAVEN 3-D cover, offers. Dean, 39 Uplands Avenue, Chesham, Bucks.

STILL LOOKING? We specialise in rare and deleted records, sae for details:— Dislocate, 22 Victoria Road, New Brighton, Merseyside.

THOUSANDS SECONDHAND records, all types. Send 20p for overwhelming October list. Stop, Look and Listen, Hayle, Cornwall. (Overseas customers send 3 International Reply Coupons).

TUBEWAY ARMY Park 12" Angelic Upstarts — Upstart green vinyl Superman picture disc, offers phone 02514 21549.

720 SINGLES DJs collection, excellent condition. Tel Cardiff 567593.

RECORDS WANTED

20p per word

ALBUMS, CASSETTES bought / exchanged. 10p-£2.20 each paid. Absolutely none refused. Bring ANY quantity to: Record and Tape Exchange, 38 Notting Hill Gate, London W1 01-727 3539. LP's, tapes may be sent with sae for cash (estimates on request).

ALBUMS AND Cassettes wanted in mint condition top prices paid send list plus S.A.E. for prompt quote to Catapilla 17 North Street, Exeter.

A QUICK SERVICE and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought. Send details with SAE for our cash offer by return of post. — Gema Records, Dept. NME, P.O. Box 54, Crockhamwell Road, Woodley, Berks.

BEST PRICES paid for LPs, 45s, cassettes. Phone 01-639 8783.

CASH FOR your albums. Will collect large quantities. Aylesbury 86276.

JONI MITCHELL 'Blue' LP, good condition. Name your price. Bateson, 1 Claife Close, Windermere, Cumbria.

OFFICIAL LIVE Promotional albums and bootleg albums. Lists to 21 Stowe Close, Ashby/Zouch, Leics LE6 5NY.

RARE POLICE and Stiff. 0533 898229 after 7 pm.

SABBATH, RARITIES. Bootlegs, imports, Mal, Plas Wilkin, Rhydymwyn, Mold, Cwyd.]

YOUR UNWANTED Records bought for cash, state price and condition. SAE 21 Maple Crescent, Hyton, Mersevside.

INSURANCE

18p per word

SPECIAL RATES for young drivers even with convictions or sports cars. Tel. 01-520 3400.

MUSIC HOUSE MAIL ORDER

SOUTH EASTERN ENTERTAINMENTS LTD
(Dept N)
373 Lewisham High Street, London SE13 01-690 2205/6

electronic

MA 100 Plus
2x212 Dual
Concentric Speaker Cabs

Only £515 cash or £50 deposit and 24 payments of £25 approx. 18 month Guarantee on mixer!

It's Easy! Just send The Full Cash Price Or Credit Deposit And Leave The Rest To Us!

FREE DELIVERY IN THE U.K.

We welcome Access

Credit card sales welcomed. *Just Telephone Your Card Number Through To Us In The Morning And By The Afternoon Your Goods Will Be On Their Way To You By Security Carrier Or Like! No Fuss!*

BARCLAYCARD VISA

NME CLASSIFIEDS ORDER FORM

RATES

18p per word
Artistes Wanted, Bands, Discotheques, Employment Agency Licence, Engagements Wanted, Fan Clubs, Free Radio, Groups Wanted, Instruments For Sale, Instruments Wanted, Insurance, Musical Services, Musicians Wanted, Recording, Situations Vacant, Situations Wanted, Sound Equipment, Transport, Travel, Tuition, Wanted.

20p per word
For Sale, Records For Sale, Records Wanted.

30p per word
Personal, Printing, Public Notices, Special Notices, Traders Announcements.

All other headings 18p per word. Box No. fee £1.50.
Heavy block capitals after the first two words are charged at double rate.

Use this form for your Classified ad.

Write your ad here in block capitals, One word per box.

HEADING:				

NAME..

ADDRESS..

(BLOCK CAPITALS)

....

....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.
I enclose P.O./Cheque value £........

Post to: NME CLASSIFIEDS,
ROOM 2529, KING'S REACH TOWER,
STAMFORD STREET, LONDON, SE1 9LS

Now The Genuine Article! Superb Quality

Heavy Sheepskin Flying Jackets

Made in Brown heavy sheepskin with the brown sheep leather on the outside, pockets and seams bound in leather; Large sheepskin collar with storm straps, zip sleeves and sheepskin lined pockets

State size.

£75
P. & P. £1.50

NEW CANADIAN Gov. Surplus

Field Jackets

In strong, Olive Green Shower-proof Cotton with 4 roomy flap pockets, zip, drawstring and epaulettes.

Sizes up to 42'' chest only

£9.75
P. & P. £1

Genuine Ex-Government Surplus —

NATO Parkas

In proofed heavy cotton with warm fur fabric or quilted lining,roomy pockets and fur-trimmed hood. Not new but in excellent condition.

State size.

£12.75

P. & P. £1.25

Brand New Tough Real Cowhide

Leather Navy Type Jackets from the U.S.A.

Colour, Dark Brown with 2 pockets, inside pocket, taffeta lining, knitted waistband and smart fur fabric collar,gusseted at back for added comfort.

Sizes 36'' to 40'' only.

£49.50

P. & P. £1.50

Genuine Sheepskin

Monkey Jackets

In heavy Grey pile Sheepskin with 2 side pockets.

State size.

£59.50

P. & P.
£1.50

Genuine Brand New
U.S.A. Nylon

M.I.A. Flying Jackets

In sage green nylon, with Orange Quilted Lining. As illustrated.

£32.50

P. & P.
£1.50

Cash, Money or Postal Order, cheques with order. Satisfaction or money refund. Access and Barclaycard acceptable. Please authorise and quote number.

LEITH
ARMY STORES
Dept. NME
357 Leith Walk. Edinburgh
Tel: 031-554 4179.

FREE RADIO — 18p per word

BADGES, STICKERS for the offshore radio fan. SAE for list. S.R.C. (Wales), 11 Teify Tce, Newcastle Emlyn, Dyfed, SA38 9EA.

RADIO CAROLINE 319 badges 15p each + sae. Kevin, 131 Milward Road, Hastings. Good quality.

RADIOS CAROLINE, Del-Mare, Mi-Amigo + voice of Peace are all offshore stations, read about these, landbased pirates and citizens band radio in Britain's most successful magazine on the subject, which is part glossy. Send 30p PO/cheque for issue of the FBM's Official Magazine. Write Free Broadcast Movement (Issue 11) P.O.B. 319, Edenbridge, Kent.

TUITION — 18p per word

DRUM TUITION by post. A range of published lessons to choose from, each with its own demonstration cassette. Details. Text and Tape Tuition, (NME), 31 Westwood Road, Southampton.

GUITAR LESSONS. Unique, personalised cassette tuition. Send large sae Michael and Victoria. Christmas Cottage, Mermaid Street, Rye, Sussex,

PLAY LEAD GUITAR within hours, easily, at home with cassette correspondence course. Free brochure and details from Jack Wilcock Teaching Tapes, Dept. N., 4 St. Mawes Drive, Paignton, Devon.

WANTED — 18p per word

ABBA TICKETS for Wembley, any night, two tickets together. 039 43 2998, anytime.

ABBA TICKETS for Wembley. Two required together, any night 0945 5259 after 7 pm.

ABBA TICKETS Wembley, any night. Tel 0635 67850.

DEAD KENNEDY'S, RAMONES, anything wanted. Box No 3834.

DISCO ROADIE for big roadshow, must have good knowledge in disco equipment. Paul, Longfield 2195.

FEMALE POLICE/Tourist Fan (16) wants penfriends. Box Number 3833.

GARY NUMAN Tickets, Sheffield. Phone Worksop 720324.

HENDRIX, CREAM Recordings. Write Chris, 21 Winchester Avenue, Bentilee, S.O.T. Staffs S2T 0JT.

MUSIC PAPERS 1963-71, details and price please. 8 Scotland Road, Little Bowden, Leics.

NEW WAVE RECORD Co's — Bands. American disc jockey needs records for new wave radio show in Washington DC area. Radio credentials supplied on request. Send records and info to Mystic radio, PO Box 32390, Washington DC 20007.

SONG LYRICS wanted, exciting proposition. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire..

SONGWRITER, NON Musician, couple of singles released, seeks partnership with vocalist/band in need of original material. Ultimate aim to cut an LP. Must be committed prepared to spent time and money. Wide musical tastes. Box No 3835.

SUPERTRAMP TICKETS Wembley Arena, two together. 0502 60668.

TUBEWAY ARMY Tickets. Halifax 202717.

ZEPPELIN KNEBWORTH 4th cassette/album wanted. Pay good price. D. Summers, Turners, Winchester, Hants.

ZEPPELIN TAPES August 4th or 11th. Tel Brighton 504134.

MUSICIANS WANTED — 18p per word

ALL ENQUIRIES (Newcastle area) require guitarist for gigs etc. Own material played. Endless possiblities, into Wire Magazine, Banshees, Phone Bobby. Felling 597374 now!

CHRISTIAN VOCALIST for experienced band into Who, age 17+ Southwell 813573 (Notts).

FEMINIST NEW Wave band wants other women musicians, especially drummer, Beginners, experimenters welcome — 01-693 9410.

KEYBOARDS/ORGANIST female urgently needed to join girl band. Ska/sixties. Must rehearse, no time wasters. 01-886 9775.

MARTIAN VOCALIST needs musicians for band like pop group John Cooper Clarke, 01-761 4486.

MIND-ROCK BAND seeks bass player and drummer no contracts. No deals only music to offer. 01-788 3928.

MUSICIANS, SINGERS to form band. Ben 01-693 7346.

NERVOUS AND retiring drummer needed. Must check Velvets, Ubu, Spector, Russ etc, must be of smart appearance and able to keep time. South Yorkshire area. Rotherham 64732 or 62881.

PSYCHADELIC PUNKS for evil influence 21st century musicians to join vocalist Doors, Stooges. Style Flash, Deathwish Success Wish, Sean 01-300 0890.

URGENTLY REQUIRED bass player to deliver rhythm through time Manchester area. Phil 6527032.

MUSICAL SERVICES — 18p per word

ABSOLUTELY FREE "Twenty Songwriting Questions answered" is a book explaining copyright, promotion, publishing, recording, contracts, royalists, song contests, setting lyrics to music without paying etc. Free from International Songwriters Association (NME), Limerick City, Ireland.

ABOUT 100 bands, groups, discotheques, keenest prices! London's leading entertainment agency! Clayman's 01-247 5531.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 7p stamp..

LIVE PERFORMANCE VIDEO. Full colour videltapes/soundtrack of your band for distribution anywhere. Take advantage of home video cassette revolution — record your performance for auditions entertainment etc. Professional crew/studio. Live Video 0203 501207.

LYRICS WANTED. No publication fee. 11 St Albans Avenue, London W4.

SERVICING FOR all group amplifiers, mixers, echo, units, serviced to spec. Phone Lawrence 01 749 2236. Also, speakers reconditioned.

THE GROVE Tavern, Washington Road, Norbiton, Kingston, Surrey. Groups!! Put on your own concert and gigs. Hire the Grove Tavern Music Hall. Please phone 01 549 5080.

VIDEO YOUR Group. Own sound dubbed or audio recording available. You'll look great on TV. Use for demos/auditions. Davideo, 278 Stamford Road, Ashton under Lyne. Manchester. 061 339 4803.

FAN CLUBS — 18p per word

GENESIS OFFICIAL fan club: Send sa for details to Genesis Information, PO Box 107, London N6 5RU.

OFFICIAL PIRANHAS Fan Club. SAE Sue Horne, 24 Dyke Road, Brighton, Sussex.

OFFICIAL UK Subs Fan Club. Send SAE to P.O. Box 12, Guildford, Surrey.

PUBLIC IMAGE LIMITED. Information sheets 20p. C Heylin, 1 Priory Road, Sale, Cheshire.

RUSSIANS INFORMATION, 38 Dulverton Road, Favell Green, Northampton.

STATUS QUO Official Supporters Club, send SAE to P.O. Box 63, London W2.

THE WHO official club: Send SAE for details to The Who Club, PO Box 107A, London N6 5RU.

TONY HANCOCK INTERNATIONAL. Calling Hancock Collectors? (TH1) 2 Newbuildings, Milverton, Somerset.

SPECIAL NOTICES — 30p per word

BELATED SEVENTEENTH Blondie!

CRAZY COLOURS Punks apply in any shade, style and also supplied by post the following colours: Vermilion Red, cyclamen, pinkissimo, violette, capri-blue, peacock blue, pine green, lime green, tangerine, canary yellow, aubergine, sunshine gold, lavender, lilac, fire, sky blue. Minimum 4 pots of any colour, £8.50 postage and VAT included. Domenick & Tony, 65 Marloes Road, London W8. Tel 01 937 8452/2879.

CUDDLY PIXIE: Happy 23rd. Love and Kisses, a loving fairy.

FLASHBACK PROMOTIONS is back in business. Send SAE for complete list of Offshore Radio Books, Records and Souvenirs. **FLASHBACK (N), P.O. BOX 400, HALSTEAD, ESSEX.**

GILL BELL is dead ace. Hallo Di! Vile thing.

JIM SOLAR: Lincoln 'A Great Gig'. Leeds 'unbeatable'. Thanks, Teresa.

JULIE. HAPPY 15th, but you'll still never learn. Love Dave.

NOIRA, BLOCKHEADS Rule. Oy! Oy!

PATJE DEDRIE, Happy Birthday, Love Maureen and Hansjepansje.

STEVE HARLEY is back! Single 'Freedom's Prisoner' proves it! Official Fan Club sae details, Grangewood Farm, Chesterfield, Derbyshire. Rebels of the World unite . . .

TONY. THANKS from Gemini.

TWO LADS on Edinburgh to London train who wanted Heads and Morrison tapes, I've lost your address. Ring Kev 0429 72990.

TWO NME staff urgently require flat or flat share, London area. Anything considered. Tel Chris or Mike on 01-261 6139.

PERSONAL — 30p per word

AA FOR penfriends, personal friends, marriage partners. One year's membership £5. Free details from Atlantic Agency, 34 Beaconsfield Ave, Colchester. CO3 3DJ. Telephone 0206 44884.

DATELINE'S PSYCHOLOGICALLY accurate introductions lead to pleasant friendships, spontaneous affairs, and firm and lasting relationships including marriage. All ages, all areas. Free details: Dateline Computer Dating, Dept. (NEX), 23 Abingdon Road, London, W8. Tel 01-937 6503.

FLYING SAUCERS, famous photographs, badge comprehensive booklists, etc. Send £1. UFO's, 47 Belsize Square, London, NW3.

FRIENDSHIP FOR all plus free magazine. Send stamp for details. Friends For Leisure, 120 Church Street, Brighton, Sussex.

HYPNOTIST/BEHAVIOUR PSYCHOLOGIST, shyness, stammering, nail-biting, emotional or personality problems — Ring 01-546 5720 for quick and effective help.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St, Quadrant, Brighton, Sussex. BN1 3GJ.

JAPANESE PENFRIENDS. Send age, hobbies, for free details. Utopia, Onozawa Bldg, 2-3-3, Shibuya, Shibuya-Ku, Tokyo, Japan.

MAKE FRIENDS all over the world. Write to: Lisa's Letterbox, 22 Montpelier Rd., Ealing, London W5.

WORLDWIDE PENFRIENDS. Write for free details Pen Friend Service, PL 27, SF-20801 Turku 80, Finland.

DISCOTHEQUES — 18p per word

AUSTRIA'S LEADING nightspot requires resident photo and details. Lesa International A 4654 Wimsbach.

DAVE JANSEN — 01-699 4010.

DISCOTHEQUES 01-965 2991/2826.

STEVE DAY 01-524 4976.

SITUATIONS VACANT — 18p per word

ALTERNATIVE EMPLOYMENT Opportunities with record companies, radio stations, music magazines etc. Full-time, part-time. Experience unnecessary. "Music Industry Employment Guide" £1. "Radio Employment Guide" £1. "British Music Index" (includes 450 record company addresses) £1. All three £2.40. Hamilton House Productions, Staverton, Devon.

ESCAPE. EMPLOYMENT on Liners, Oil Rigs, Experience unnecessary. Details, Maritime Employment Guide, Price 80p. Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx. Working Holiday & Free Travel Guide, price 80p. Mailex Novembereve House, Oakhill Avenue, Pinner, Middx.

SITUATIONS VACANT — 18p per word

MONEY, MONEY, MONEY. Writing addresses mailing circulars. Send sae today for first work parcel details to Star Enterprises, Box No 3830.

YOUNG DRIVER with some electrical knowledge by disco roadshow, might suit beginner DJ accomodation available. No Freaks — 01-965 2991.

SOUND EQUIPMENT — 18p per word

P.A. FOR hire. 200W plus foldback, transport from £12. Lee-Randall, Reading 68502.

PAIR KEF Concerto speakers 2' 4", absolutely as new, unmarked, amazing, bass £120. 01 352 7661.

INSTRUMENTS FOR SALE — 18p per word

BABY GRAND Piano, Challen c1935, 3' 6". Unmarked, light case, excellent tone, £750. 01-352 7661.

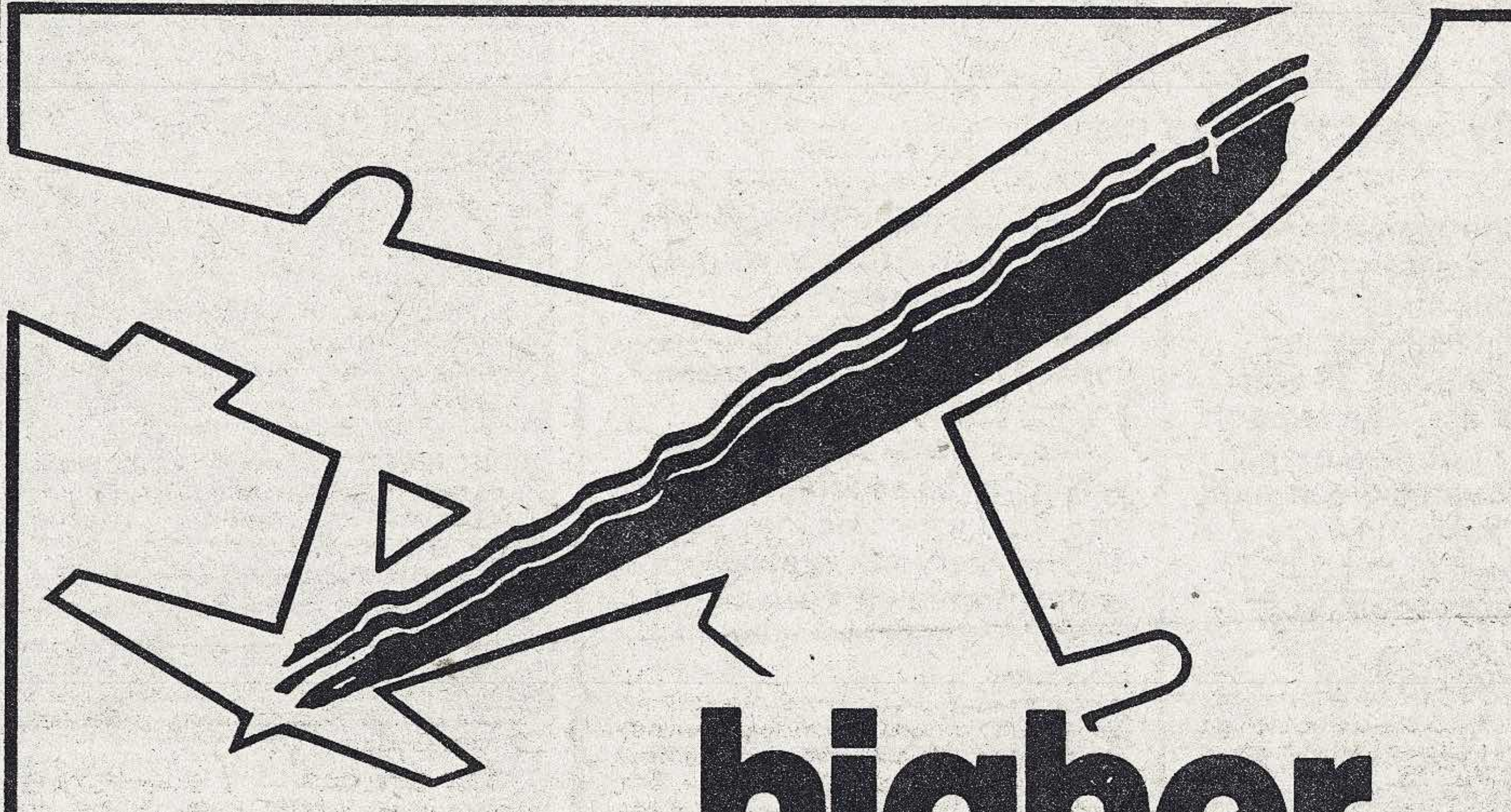
BILL HALEY'S Graffton Electronic guitar 1936. Original. Offers. 01-203 2930.

GUITARS AVON Marauder lead guitar, 1979, unused, 18w triple input amplifier, excellent sound, £125. Borough Green 884163 evenings.

LEAD GUITAR (Top Twenty) and practise amplifier. Other extras, £70 ono. Tel 01-866 8352.

PRE-CBS STRATOCASTER 1957/60 white. Rosewood neck, original fittings with trem, £480 ono. Tel 0632 843704.

4 PIECE PREMIER Drum Kit, cymbals, etc, £120. 01-952 4333.



higher education?

as part of Bradford College's DipHE you could study in Boston USA

The Diploma of Higher Education at Bradford College prepares students for careers in culturally diverse inner city communities.

It's a down to earth course, and because its emphasis is on dealing with real problems in the real world, you could find yourself flying off to study for a time in Boston, USA.

From the DipHE you can opt for a further year's study for a BA or BEd degree, depending on your choice of career.

For further details, why not clip the coupon, or for immediate results telephone 0274 20090.

Bradford College

To: The Admissions Officer, Bradford College, Gt. Horton Rd., Bradford BD7 1AY.
Please rush me details of the DipHE and an application form.
Name
Address
Post Code

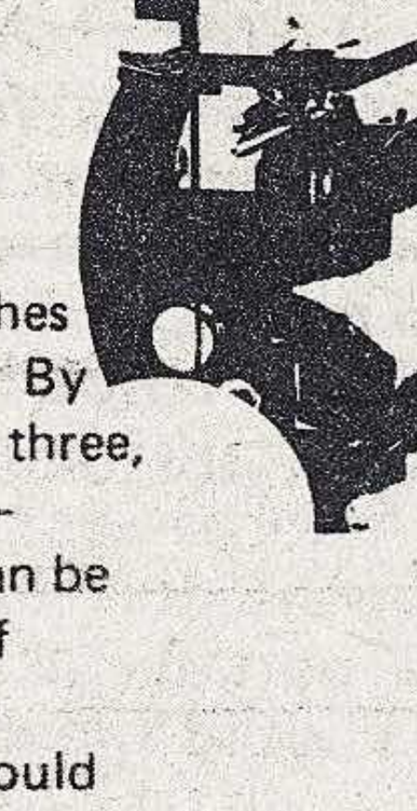
ATTENTION ALL SCIENTISTS

IF YOU ARE WANTING TO START ON A DEGREE COURSE IN THE BIOLOGICAL OR EARTH SCIENCES THIS YEAR, THERE ARE STILL SOME PLACES ON OUR COURSES AT LUTON

LUTON COLLEGE

of Higher Education

BIOSCIENCES AT LUTON A UNIQUE COURSE FOR BIOLOGISTS



Only **LUTON** offers you a degree course in the Biological Sciences with a choice from:-

BIOLOGICAL ANALYSIS
CELL BIOLOGY
ENVIRONMENTAL BIOLOGY

No other course offers such a range of approaches for the student wishing to graduate in Biology. By choosing an appropriate combination from the three, or by taking them in combination with either — Chemistry, Geography or Geology, emphasis can be placed on any area within the wide spectrum of Biology; from Biochemistry and Biophysics to Ecology and Resource Management. If you would like more information about this unique course, send the attached coupon off to us today.

B.Sc BioSc Name ....
Ref. (NMX) Address ....
....

Send to: Admissions Tutor, Dept. of Science, Luton College of Higher Education
Park Square, Luton, Beds.

Bedfordshire Education Service

**RING
DR ROE
on
(0582)
34111
Ext. 252**

(or send
in the
attached
coupons)

**for
further
information**

LUTON COLLEGE

of Higher Education

GEOSCIENCES AT LUTON

Luton is one of the foremost colleges offering Honours Degrees in the Earth Sciences. Our main subjects:-

GEOLOGY
GEOGRAPHY

can be taken together or in combination with Chemistry or Environmental Biology. By choosing suitable combinations, the emphasis in any course of study can be tailor made for each students requirements. Everything is here, from Vulcanology and Plate Tectonics to Human and Economic Geography. If you are looking for such a course in the Earth Sciences, send the attached coupon away today and we will send you further details and an application form.

GeoSc. B.Sc. Name ....
Ref. (NMX) Address ....
....

Send to: Admissions Tutor, Dept. of Science, Luton College of Higher Education
Park Square, Luton, Beds.
Bedfordshire Education Service

GASBAG

GOES QUADROPHENIC

Mods and Morley-lovers hit back

(in a wishy-washy sort of way)

As the monolithic diehard dinosaur punks lock horns with the mods and ska-rockers, I feel sick and angry. Who the hell do you think you all are? Our support is not your right. You earn it.

Punk captivated us because it was raw, basic, new fun and representative of our gut feelings. But the beat's old, the lyrics tiresome, the chords more complex and the rawness turned to professional production. I don't consider myself a punk, ska-rocker or mod. Like millions of others, I just like new, basic, raw, fun music that represents our feelings at a particular time.

The sooner groups stop feeling self important, get off their soap boxes and realise this the better for us. Then oerhaps the demi-god John Peel will play something worth listening to instead of old (good but dated) sessions.
Kev Piper, Anglesey.

Mods are the people who would have been punks in 1976 if only they had the guts. The fashion's great on an individual level and The Jam are fantastic but beyond that the fuss that it has stirred just stinks of hype.

On the other hand a few brave young creative men have started a cult of magnaminity and strength, bubbling with emotion and originality. Everyone loves a Tiller Boy. It's easy to be one, you've only got to really dig the Buzzcocks and all different types of music, be a desperately naive romantic, to have had your heart broken by at least three girls, be essentially lower middle class, be a teenager, to have the ability to fall in love with a perfect stranger within five minutes, to be terribly hip and quite elitist, not forgetting that you have to get drunk quite a lot. But the real test is that you've got to really hate yourself and be terribly insecure.
Scot, A Tiller Boy, Croydon.

Listen, I'm sick of this mod backlash. The idea of punk was to get rid of the B.O.F. contingent who were stifling your beloved music Industry, right? Well look at our new elite; who can honestly say they feel a part of PIL's music or who can still feel self-pity at Shelley's warblings? The only new group that still excite are The Jam, so it is little wonder all of us old punks are disillusioned and have turned to mod for our kicks. Mod an industry? 'Cos it is. All fashions are exploited. Mod will never be as rebellious as punk and its music may not be all that everyone expects but at the moment it's fun and exciting. Catch it — it won't last long.
Graham the good-looking hamster, Harrogate, N. Yorks.

Arrrggghhh!!! The mods are goin' out of fashion! The backlash is begun! For Chrissakes come up with something new and fast so's I can be trendy again.
Upset Poseur, Gosport
Don't wanna give too much away but you won't go far wrong if you pick up on some Kerouac. — M.S.

Why is it that when anybody in the music papers talks about Mods they drone on about "Bare-faced exploitation" and "Manipulation". We all know that people like The Who, The Kinks and Merton Parkas are jumping on the bandwagon and we don't need you to tell us that. Why don't you, for a change, talk about the whole-hearted sincerity of groups like The Chords, Small Hours, Squire and The Jam, and the un-pretentious, non-patronising quality of their music. Like it or not Mod music is here and here to *stay*. So why not look on its positive merits?
Phil the Mod, County Durham.
Yeah, as I was saying, most of Jack's books are still available in paperback and check-shirts are dead hard-wearing. — M.S.

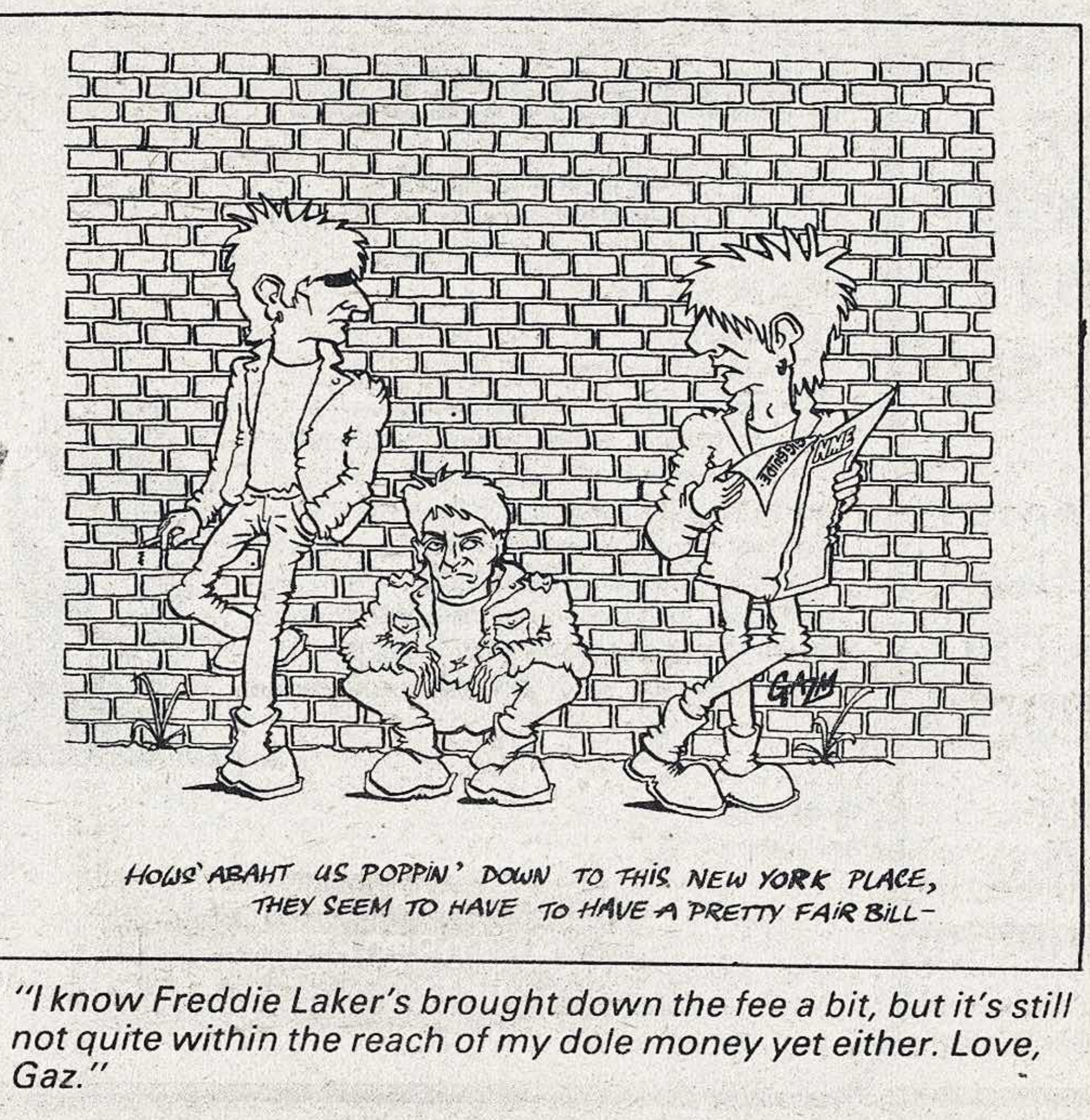
Dear Paul,
Much as I love you all, Bruce needs a haircut.
A Jammie
And a check shirt and chukka boots — M.S.

Why is it that The Skids are utterly brilliant? I'll tell you why. It's because they play utterly brilliant music and don't rely on ties and collars to get them anywhere.
Lyn, St. Neots, Huntingdon
I was wondering. — M.S.

Your Bag is full of grey people with nothing to do but write and moan about record companies, or CSM or Paul Morley. What boring lives they all must lead.

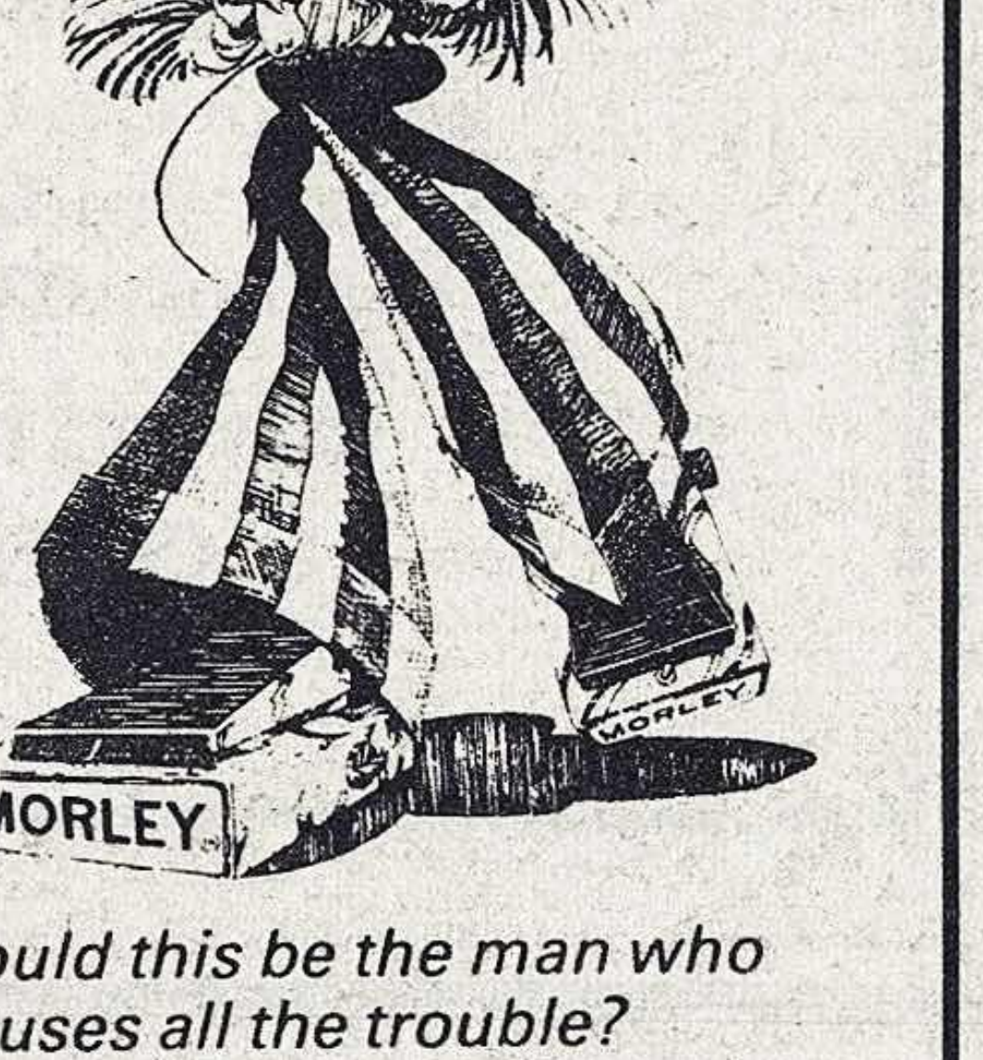
Up with critics, high record prices, rip offs, backlashes, car tax, inflation, supergroups that make millions. In fact, the only moan I've got is why is every bugger moaning all the time?
Steve, the 'Thin White Lodger', Herts.

Could this be the original poster for Quadrophenia? Sent in by A. Mod, Loughborough.


HOWS' ABAHT US POPPIN' DOWN TO THIS NEW YORK PLACE, THEY SEEM TO HAVE TO HAVE A PRETTY FAIR BILL-
NME
GIG GUIDE
GAZ

"I know Freddie Laker's brought down the fee a bit, but it's still not quite within the reach of my dole money yet either. Love, Gaz."

Oi Mush! What's this crap being printed 'bout Paul Morley! Somebody startin' a 'Rock Against Good Taste' campaign? Any of the other crappers in your rag would have made a complete balls-up of the Siouxsie and Slits reviews. But that man Morley has *taste!*
The Incredible Wolf, Strathclyde.



Could this be the man who causes all the trouble? Spotted by Castor Grana in Spanish rock mag Popular 1.

Why does everyone hate Paul Morley? I think he's rather cute.
Mrs Morley, Manchester
P.S. Don't be late for dinner tonight, dear.

Okay, so I realise that rock music is all about sex and I realise that tits on album covers sell albums, but could someone among your coterie (since I know who took the pics) please explain to me why one of the few all-women bands of note around today decided to flash their tits all over their posters, publicity material, and *NME's* cover. It is difficult enough for your average young woman of today, minding her own business in the modern world, to retain her self-respect under the constant media barrage of "woman as plastic blow-up kewpie-doll" images, without this sort of shit from those who should know better.

I like looking at naked members (snigger, snigger) of the opposite sex too, so what about some of those lithe-hipped young boys who look prettier than they sound stripping off for the camera as well? Billy Idol with mud-covered buttocks, perhaps, or Jimmy Pursey with rouge on his balls?

Pennie, my woman, you started all this, so it's up to you to right the balance. Yours in strident feminism.
Gill Kent, London NW1.
Pennie took *au naturel* pix of J. J. Burnel ages ago, Gill. In colour, too. There was no rouge on his balls, though. Well, hardly any — M.S.

Stevie Wonder says "That the key to life is to have a sense of value" (can't wait for his next LP and tour). There's people all over the world with absolutely none. Injustice, humiliation, war in every corner of the world, people (as SW says) with eyes yet still don't see.

"Believe or be damned", Bob Dylan says. I hope his harsh words will wake up all the docile hypocritical selfish couldn't-give-a-damn people. It's my soul my fiver. And I've bought it.

What you gonna do with your fiver? Spend it on fags and ale?
Andrew Leigh, Warrington.
That seems entirely acceptable, Andy. In fact, I'll drink to that. — M.S.

As a great believer in free speech, I thought I'd convey my praises to all the *NME* critics and journalists. Yes! I think that they at least give our comments an airing — even if they completely disagree, which is quite often the case. So, hopefully this letter will prove to other readers that some people do read *NME* solely because they get a chance to partipate as well as find out what's happening in the music scene. It will certainly make a change to read a letter with a positive attitude in your *Gasbag* column! May God bless and keep you always etc!
A Dylan Fan, Hounslow.

What's all this obsession Bob Dylan's got with trains, then? First we got 'Blood On The Tracks' and now get a bloody 'Slow Train Coming'.
Ken and Angie, Croydon
We have it on good authority that A. J. Weberman has a whole stack of Dylan's discarded Hornby 00s. — M.S.

I've played Dylan's new album about 50 times and resurrection *is* making a come-back.
Mick Lawson, Epping, Essex.
Look you lot, I've told you a billion times not to exaggerate. — M.S.

OK, all you true rock fans about to ceremonially burn all your PIL records and replace them with Joy Division records (re: A. Gill Leeds Sci-Fi Fest. report) a word of advice before you do so. Don't.

"Joy Division moved me, physically, emotionally and mentally. They did not insult me. This is rare and it is good". Joy Division moved me as well. As far away as possible. After hearing nothing but good of them, I was fully prepared to clasp them to my proverbial bosom as the exciting innovators of "future rock". They were utterly dismal. They were so exciting I fell asleep half way through their set — no easy matter in the midst of a scene somewhat reminiscent of the Somme filled with nigh on 3,000 cavorting punks.

Alright, so PIL were not up to scratch and Lydon's behaviour predictable and arrogant. But their songs were fast and exciting and I revelled in Lydon's vitriolic frustration. Little wonder to me he had the backstage area cleared or spent most of his time with back towards his "fans".
A well wisher (to put A. Gill in)

I, am a heavy metal fan and I am sick of you plugging heavy music. Around eight to ten years ago you were all for it, so why now call it. Also one of the most infuriating things is that you get a great pleasure in calling RUSH! You are all as bad as that obtuse moron Peel on Radio One who only a few years back liked and would only play heavy. Another point is that you always put young people together with punk and socialism which is totally untrue and a bigotted opinion of some cockney cretan or southerner (no difference really). I only read this stupid paper because my brother (who unfortunately has to live down south) buys it, so you aren't making anything from me.
The Headbanger, Sunderland.
Now will you believe us that HM can be harmful to your health? — M.S.

Let me illustrate the average intelligence of a Scorpions fan. At Reading I was committing the sin of bopping to Punilux, when a somewhat pissed lady in a Scorpions t-shirt asked that I desist unless I wanted to get cut. This point she reinforced by pressing a knife to my belly.

Really, they ought to gas the lot.
Kesley Tyler, Wolverhampton, W. Midlands.

Can I be the first to complain about the aggro at Sham's 1980 farewell concert?
Stan Howard, The Fountain Inn, B.W., Powys.
Sure. — M.S.

I've just read *Gasbag* and once more someone has used it to mention his group — The Larry Miller Band. Why don't they just come straight out and say I love Larry Miller of Larry Miller Band is ace. God this is boring. Why can't I write a good letter?
Larry Miller Band (Whoops!)
P.S. I've forgotten what I was going to say.
P.P.S. I can't even write a funny P.S.

I went to Ibiza this summer. I was sitting in this cafe. I looked round and guess who I saw? None other than . . . Mr. Bob Harriszzzzzz.

I got his autograph.
Caroline, Medway, Kent.
Well done. — M.S.

If Macca and Lennon can't get Ringo and George to reform, will the gig go to Cook and Jones?
Fee Nomina, Brighton.
What an excellent idea. — M.S.

If Elvis Presley was that full of pills should his last record have been 'Shake, Rattle And Roll'?
Herman, Wimbledon
Don't know about that but did you know his coffin was marked 'Return To Sender'? — COL. TOM SANDERS

I'm disgusted by The Police's lack of imagination. After calling their first LP 'Outlandos D'Amour', they have now thought up 'Reggatta de Blanc' for their new album. What next? 'Merdos de Caca'?
A disillusioned frog, Bouches du Rhone
We were going to call it 'Miserable Fat Belgian Bastards', but we might change our tack to something less subtle now. — STING

Is it 'Cut' by The Slints or 'Slint' by The Cuts?
Mike Hunt and his brother, York

Billy from Brighton: I owe you one quid.
Suzanne, London E2.
This fund now stands at £1. — M.S.

Please don't print this. I'd only be embarrassed.
Len de Zaquid, Millom, Cumbria

WHERE CAN I MEET PEOPLE ON MY WAVELENGTH

Why not try your luck in one of Monty Smith's perverse little Bags?

T-ZERS GOES GLAM

AS **Cat Stevens** will tell it to you, marriage does strange things to your ass. As a climax to their wildly successful European tour, the **Patti Smith Band** have disbanded — on the guvnor's orders. The declining Ms Pat has told her boys to take *at least* a year's sabbatical leave, which insiders to the circle reckon as tantamount to giving 'em the old hat and coat. Smiffy is waffling about setting herself in a new direction, which we may take as shaking hands with domesticity since she and **Fred Smith** entwined in holy matrimony to fight the good fight. At least one member won't be cluttering up section C at the Labour Exchange: **Ivan Krall** has just been added to **Iggy Pop's** new back up band — **Glen Matlock, Steve New, Barry Andrews** and **Klaus Kruger** — and the Pop has decided to label them **'The Stooges'** for the first time since the 'Metallic KO' sessions in early '74. Dates should be upcoming says our Indian scout with his ear to the railway tracks . . .

David Bowie and **Joey Ramone** were seen trying to be inconspicuous at **The Clash's** New York Palladium show, at which the Last Gang In Town let **Sam & Dave** burn a hole in the stage before they went on. Bowie did a disappearing act after about twenty minutes. *T-Zers* understands that not a word passed between them . . .

To celebrate their return from the brink last Wednesday at the Birmingham Odeon, and to prove that they are really artists after all, **Liouxpy And The Bullshits** staged a display of rowdy high spirits back in their hotel. The party finished off in the hotel pool in the early hours of the morning, where it was strides off and straight in for races and cavorting. An underwater picnic was laid using poolside furniture . . .

Toothy little reprobate **Marie Osmond** has given the cold shoulder to her family's Mormon faith, refusing to marry her Mormonic fiance, and staying out late with **Andy Gibb**. All nine Osmonds are conditioned not to complain and do exactly what their parents want, says Osmonds producer **Art Fisher**. Marie, 19, refused to comment . . .

Inspired by the news that scooter sales have risen by 29 per cent this year due to reasons that should be obvious, **Abba** have decided to market their own brand of clogs. A snip at a mere 17 quid a pair . . .

Having failed to stage a comeback as **Battle Axe**, the former **Alice Cooper** group sidemen are playing around bars under the mantle of **The Flying Tigers**. **Alice Cooper**, meanwhile, is making an unimpressive comeback as Alice Cooper . . .

Isn't it a bit late for working class tossers about town **Cook and Jones** to be taking acting lessons, wonders *T-Zers?* The Dorkish Duo are enrolled for a course of the same 50p a lesson evening classes at which **Phil Daniels** cut his thespian teeth. Where are you when they need you Malcolm? . . .

The Beatles — you remember The Beatles? **Paul McCartney's** first band? — Yes, The Beatles have once again filled up lots of awkward little corners of pages in the daily press by at first accepting, then denying that they'd ever accepted, an offer to reform. Instead of offering vast sums of cash, the deal this time from UN Secretary General **Kurt Waldheim**, was to do a benefit for the dispossessed boat people. But neither greed nor pity would sway them, and the formerly Fab Four continue to do the honourable thing as long as they can afford to . . .

Though, of course, if they *did* come back we wouldn't have to subject foreign tourists to awful West End stage productions like *Beatlemania* featuring Americans with fake Liverpudlian accents . . .

Cross-cultural mutations dept: **Peter Tosh** and **Carly Simon** planning to, er, lay down some tracks together after meeting up on the Bush Doctor's recent US tour . . .

C. P. Lee, self-styled 'very funny man' knocked together an almost perfect impersonation of fellow Mancunian **John Cooper Cluck** in honour of their John's headline appearance at a certain Hammersmith Poetry Feast. The only way you could tell the difference was by observing that Cluck does not in fact have a dog on his head . . .

On hearing the title of the new **Van Morrison** album, **Ritchie Yorke** author of an unofficial bio of Van titled 'Into The Music' spake as follows: "Regardless of whether Van's use of the title is coincidental or astral-karma-connected, mere words do not suffice in expressing my profound joy." For his sake, *T-Zers* hopes it was whatever-he-said-it-was-connected . . .

More belated bouquets, this time to **Chester Simpson**, whose credit strayed adrift on last week's albums page — it should of course have nestled beneath the **Blondie** pic.

Debbie with the winners of the Debbie Harry Lookalike contest, snapped by Joe Stevens.

Making an unashamed bid for international pop stardom, Manchester's **Distractions** — the ink barely dry on their new Island contract — are calling in ex **Sweet** producer **Phil Wainman** to operate the studio console. Mark you, he produced **Generation X** and look what happened to them . . .

TOM ROBINSON was surprised to hear from several sources of a young blonde man telling everyone that he's "Tom's new Guitarist". It's news to Tom, who'd like to meet the gent in question in case it *is* his new guitarist. The increasingly less visible Robinson also donned a pair of Hollyesque horn-rims to mootch around the Reading Fest in cognito, only to be asked for his autograph by a bunch of **Motorhead** fans who mistook him for **Elvis Costello** . . .

Picture this: **Debbie Harry** will be seen desporting herself in the manner of a common or garden housewife in the forthcoming flic, *Union City Blue,* replete with rollers and hair-net. Debbie plays the wife of someone who is not entirely in their tree, while **Chris Stein** is providing the soundtrack. Says Stein: "The movie relies on artistic, surreal, heavy atmospherics to represent the psychological vacuum that existed in America in the '50 and deals with a number of people who don't know what they're doing." Sounds absolutely marvy, but what will it mean in Gillingham? Or to the million people who went out and bought 'Sunday Girl' after 'Parallel Lines' which features the track, had already sold well over half a million copies? The Blondies admit to being flummoxed by this phenomenon. A phenomenonologist writes: "this is what they call in the trade a vast untapped market..."

The Japanese suicide rate is expected to soar as a result of the news that **Cheap Trick's Tom Petersson** was secretly hitched, back in August, to his German girlfriend **Dagmar**. The pair flew to Vegas for the ceremony when TP had a couple of days to spare on the Trick itinerary ...

Quite by co-incidence, our very own **TP** — Tony Parsons finally tied the knot twixt himself and **Julie Burchill** last Friday, at the Brent Wood Wimpy, sorry, Post, sorry, Registry Office at approximately midday. **T-Zers** takes this opportunity to wish Tone and Jools a long and fruity liaison ...

A Hersham manager writes: Will anyone who saw the **Michael Parkinson** meets **Tommy Steele** show and noticed a hardly enormous difference between the gushing guest ham and a certain outspoken member of the **Sham 69** group, please stop spreading it around...

It has come to this: **Aretha Franklin** is taking Atlantic Records to court for allegedly refusing to issue her new album, 'For The Ladies'. The First Lady Of Soul wants an inflation-proof three million greenbacks from the people she once helped make the First Label Of Soul...

After reading of **John Denver's** prudent purchase of a home petrol tank, **Peter Frampton** went one better and bought himself a gas station in New York state. The erstwhile Golden Boy, now apparently recovered from his serious auto smash, has more than just the less than spectacular success of his latest elpee to furrow his brow. Frampers' name has been linked to the 'Snortergate' scandal currently rocking the White House. Of course we don't believe a word of it...

CLIFF RICHARD & ELDRIDGE CLEAVER on the same bill? Strange but true. It happened at a religious gathering in Birmingham's Handsworth Park last Saturday. Bob Dylan was never booked.

Eleven years ago, Cliff had already 'found' God, while Cleaver was a leader of the militant Black Panther party in the States. But now, after a sojourn in Algeria and a brief tussle with codpiece design, Cleaver has found the same God. And on Saturday they found each other, sharing the spotlight along with the Bishop of Birmingham, at Hosannah '79, a 'Christian Multi-Racial Celebration'.

The irony of the former Black Panther preaching a spiritual rather than political solution to the troubles of life in the ghetto, was not lost on a small but vocal group of dissenters.

"Traitor," they loudly taunted.

"Yes, I've sold out . . . Aah've sold out to Jesus, and it's the best bargain I've ever made!" he retorted, and followed up with "Satan is a punk" . . . Oh lordy. Wonder what Rev Martin Luther King would have said about it.

Pix: John Reardon

SPOTTED bawling abuse from the Shelf at White Hart Lane, Tottenham on Saturday was none other than vulgar pacifist skinhead **Hugo Burnham** of **The Gang Of Four**. Spurs v. West Brom was the drummers first gig upon his return from The Last Gang In Leeds' US trek. Expect their first album soon, as copies have already been spotted in a certain coastal resort's vinyl emporia. Just testing the water, hugh, Gang . . .?

An opinion poll conducted by Market And Opinion Research on the 'young generation' by **Sir James Goldsmith's** revolting newsy middlebrow *Now* magazine reaches some surprising and depressing conclusions. For what it's worth — perhaps not much considering it's based on a mere 891 strong sample — the survey, taken from a sample of 15-24 year olds indicates a wholesale return to conservative, conformist, even reactionary viewpoints. The majority are opposed to the legalisation of cannabis, like policemen, disapprove of the lowering of age for homosexual consent, think licensing laws are OK, accept corporal punishment, want hanging brought back, have no respect for journalists, etc, etc. Well, we know it wasn't *you* lot anyway . . .

But before you return to the news pages, *T-Zers* would like to quash the rumour that the reason **Dino** decided to take a walk from her majesty's holiday camp was so that he could pick up a copy of *NME* a couple of weeks back and see if we spelt his name right . . .

NEW MUSICAL NME EXPRESS

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
News Editor
Derek Johnson
Production Editor
Stuart Johnston
Associate Editors
Charles Shaar Murray
Monty Smith
Special Projects Editor
Roy Carr

Staff
Tony Stewart
(Live! Editor)
Angus MacKinnon
Paul Rambali
Max Bell
Danny Baker
Paul Morley

Photography
Pennie Smith

Contributors
Nick Kent
Fred Dellar
Steve Clarke
Tony Parsons
Julie Burchill
Chris Salewicz
Bob Edmands
Lester Bangs
John May
Penny Reel
Adrian Thrills
Ian Penman
Andy Gill

Cartoons
Tony Benyon
Ray Lowry

Research
Fiona Foulgar

New York
Joe Stevens
(212) 674 5024
Mick Farren

ADVERTISEMENT DEPT.
Room 2529
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Brian Gorman
Pete Christopher
Barry Cooper
(01) 261 6207

Publisher: Eric Jackson
Editorial Consultant Andy Gray

IPC Magazines Ltd.

Production of any material without permission is strictly forbidden.

BETTER BADGES

MAIL ORDER TOP TEN

1 (2) **Specials A.K.A.** **20p**
2 (1) **Rock Against Thatcher** **25p**
3 (–) **Tubeway Stripe** **20p**
4 (3) **Secret Affair** **20p**
5 (5) **Madness** **20p**
6 (7) **Numan** **20p**
7 (8) **S.L.F.** **20p**
8 (–) **Back To Zero** **20p**
9 (9) **The Ruts** **20p**
10 (–) **Death Disco** **20p**

New Releases: 20p Portraits, Debbie, Siouxsie, Lydon, Poly, Vanian.
Rock Against Van Haelteren, Passions, Silicon Teens, Fish Turned Human, Selector, Insex, Shag Nasty, RootBoy, London Zoo, Teenage Warning, Shake, Squire, Lambrettas, Brains, Buzzcocks, Harmony, Buzzcocks 'Wrong', Grade Nine and Proud, Slits, Simply What's Happening.
25p Smoking My Ganga, U.K. Skanking, Who Killed Liddle, Dead Kennedy's, Prince Buster, Nosferatcher.

Add 10p P&P Free list
286 PORTOBELLO RD
LONDON W10 OK

Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia) Ltd., South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd., Publishers.

QUADROPHENIA

QUADROPHENIA
MUSIC FROM THE SOUNDTRACK OF THE WHO FILM

£1.50 OFF ALBUM

£1.20 OFF CASSETTE

The record of the film of the music by the Who.
The soundtrack of a classic film now on record.

IT'S AT
Virgin
RECORDS & TAPES

THE VIRGIN MEGASTORE, 14 OXFORD ST. W1
(Nr Tottenham Court Road)

Birmingham
74 Bull Street
Tel: 021-236 9432

Brighton
5 Queens Road
Tel: 0273-28167

Bristol
12 Merchant Street
Tel: 0272-290499

Cardiff
6/7 Duke Street
Tel: 0222 390 418

Coventry
11 City Arcade
Tel: 0203-27579

Croydon
12a Suffolk House
George Street
Tel: 01-686 3566

Edinburgh
18a Frederick Street
Tel: 031-226 4042

Leeds
145 The Briggate
Tel: 0532-449791

Liverpool
169 Market Way
St. Johns' Centre
Tel: 051-708 0366

Manchester
Arndale Centre
Market Street
Tel: 061-834 7204

Newcastle
10/12 High Friars
Eldon Square
Tel: 0632-612795

Nottingham
7 King Street
Tel: 0602-42612

Plymouth
105 Armada Way
Tel: 0752-60435

Sheffield
137 The Moor
Tel: 0742-70929

Southampton
16 Bargate Street
Tel: 0703-34961

Swansea
34 Union Street
Tel: 0792-51499

London
9 Marble Arch W1
Tel: 01-262 6985
Oxford Walk
150-154 Oxford
Street W1
Tel: 01-580 7066
130 Notting Hill
Gate W11
Tel: 01-221 6177
Brent Cross
NW4
Tel: 01-202 7315